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Many go books promise to explain the fundamentals; here is one that really keeps its promise. Kageyama's subjects are connectivity, good and bad shape, the way stones should 'move', the difference between territory and spheres of influence, how to use thickness and walls, how to train yourself to read, where to start looking in a life-and-death problem — matters so fundamental that other writers miss them completely. He also points out the right ways to study — how to study josekis, for example. 'What changed me from an amateur into a professional was getting a really firm grip on the fundamentals,' writes Kageyama. The essence of seven years of amateur and 22 years of professional playing experience are distilled into these pages, and they are filled with advice that all go players will find practical.

LESSONS IN THE FUNDAMENTALS OF GO

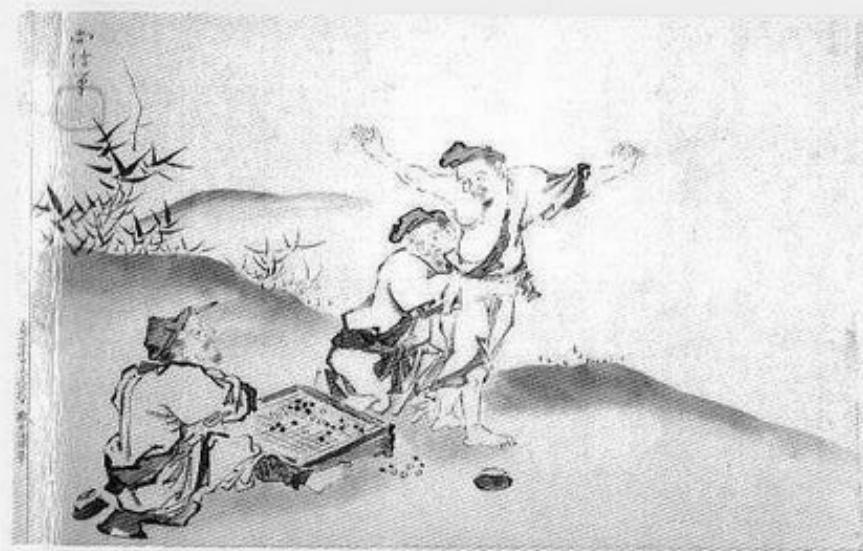
KAGEYAMA



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LESSONS IN THE FUNDAMENTALS OF GO

TOSHIRO KAGEYAMA 7-DAN



KISEIDO PUBLISHING COMPANY

About the Author

Kageyama Toshiro was born in 1926 in Shizuoka prefecture, Japan. He died on July 31, 1990. A go player since his youth, he won the All-Japan Amateur Honinbo tournament in 1948 and turned professional the following year. His promotion record is:

Shodan	1949
2-dan	1950
3-dan	1951
4-dan	1953
5-dan	1955
6-dan	1961
7-dan	1977

In 1953 he took first place in the second division of the Oteai (the professional rating tournament) and in 1965 and 1966 he was runner-up in the Kodansha tournament (a competition among 5- to 7-dan professionals). In 1967 he won the Takamatsu-no-miya Prize.

He was known for his steady style of play and accuracy at calculation. He was active in the amateur go world until his death.

Another English go book by him is *Kage's Secret Chronicals of Handicap Go*.

LESSONS IN THE FUNDAMENTALS OF GO

by

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PREFACE

'If you want to get stronger, read this book.' This call is addressed to a wide range of go players, from beginners who have barely learned the rules to experts with dan rankings. In the following pages I bequeath to the world the essence of all the experience and knowledge that seven years as an amateur and twenty-two more as a professional have given me.

The book's main themes are the importance of fundamentals, the philosophy of go, and how to study. All I ask is that the reader not do anything so foolish as to finish it in one day. It should be read deliberately, a chapter a day at the fastest, and a fortnight to finish the whole book. If the reader will then spend another fortnight re-reading it and learning from it as he would from a good instructor, I think I can promise that he will surmount the barrier of his present rank.

Toshiro Kageyama

Summer, 1970

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CHAPTER 1

Ladders and Nets

INTRODUCTION

The wish to become stronger – half a stone stronger, one stone stronger – is shared by all lovers of go, amateur and professional alike, regardless of their rank. It is one manifestation of human spirit and ambition, which continue until death. There is a difference, however, between amateurs and professionals. To put it simply, amateurs play at the game; professionals labor at it. Once it was thought that this put amateurs and professionals on parallel tracks that never met—that amateurs could not even approach the professional level. Nowadays, however, the great surge in the size of the go-playing public has narrowed the distance between the tracks and even made them tangent. Already there are, among the top class of amateurs, those who can acquit themselves quite well on even terms against professionals. This serves to point up how go is flourishing.

But these are only a special few, chosen out of a mass of millions. Almost all the rest seem to remain far below where they would like to be, despite their hardest efforts to improve.

What should one do to become stronger at go? This must be something that every go enthusiast wants to know. I can recall many times that I have been asked this question. The real answer may be that there is no single, definite answer, but saying that amounts to saying nothing. I always wanted to answer the question, but it seemed impossible to deal with in a few words. I wanted to try writing a book, one about which I could boast, 'If you want to get stronger, read this.' Now that I have the chance to do so, I am thrilled at the prospect of

taking all of my own experience and distilling it into one volume to offer the world.

After you have learned the rules, your first step should be just to play for a while, and by 'a while' I am not referring to any length of time, but rather a number of games, say fifty or a hundred. During this period, if you see an enemy stone, try to capture it, try to cut it off. If you see a friendly stone, try to save it from capture, try to connect it. Concentrate on this alone as you build up some practical experience. There is a saying about being 'tempered in a hundred battles.' You cannot expect to do all your studying and gain all your knowledge from books. I would like to recommend that you play according to your own ideas, with an open mind. If possible, choose other beginners as your opponents. If you are to learn go, open-mindedness is the most important thing.

Next, although it depends on the individual, in my experience you will encounter four barriers: at 12-13 kyu, at 8-9 kyu, at 4-5 kyu, and at 1-2 kyu. You are at a barrier when your strength ceases to rise and you find yourself playing for fun, as an exchange of ideas – any opponent will do. Studying books gets you nowhere. The thickness of these barriers varies from person to person. Some break through them easily. Some do not. I know that there are many who spend morning to evening every day in go clubs, playing tens of games a day, but make no progress. No matter how ardent their will to learn was at the beginning, let this condition continue for two or three months, not to mention one or two years, and hope is abandoned. The player comes to recognize himself as 'a permanent 6 kyu' and everyone else does too.

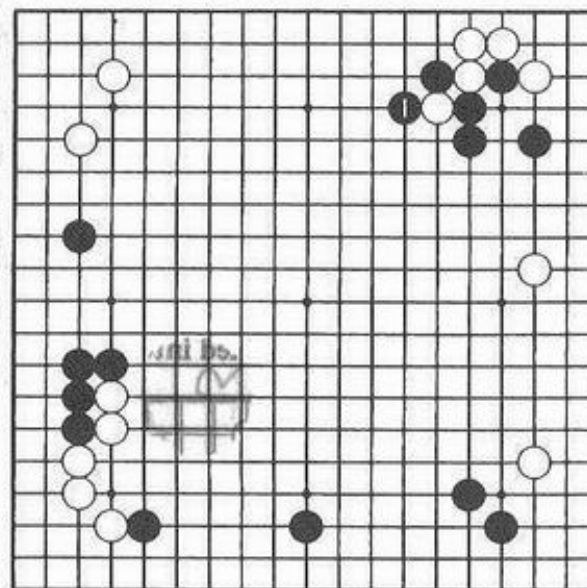
This condition is unbearable, yet how many go players find themselves in it? Almost all? If so, it would be a crime just to let them go on as they are, and that is why I am writing this book – to explain in detail what is needed to break through the barriers. I feel that what I have to say will be most welcome news to those who do not know what to study, or how to study it.

Of course one cannot make progress in any discipline without effort. 'There is no pleasure without pain.' Pleasure is progress, and pain the pain of effort. Study in the wrong way, however, and the result may be just pain with no pleasure at all. One must, without fail, learn the correct way to study.

Ladders

Still on ladders? Ridiculous! Even looking at this page is beneath me.

Yes, but even if you feel you are being cheated, read on a little further. Don't forget the fundamentals. Our study begins with ladders.



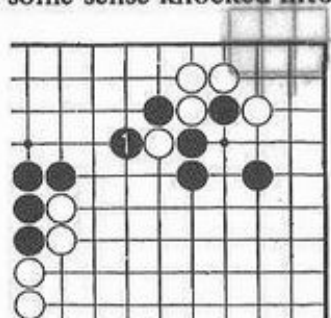
Dia 1

Dia. 1 (the opening of an even game). The outcome of this game hangs on whether or not Black can capture the white stone in the ladder that starts with 1. Many amateurs, sometimes even dan-ranked amateurs, are apt to become impatient when confronted with long ladders like this and resort to stooping down and sighting diagonally or running their fingers zig-zag across the board, or in extreme cases to arguing their opponents into submission verbally. All this I find a bit silly.

When the ladder becomes slightly difficult like this, there is a widespread tendency to give up, and wonder if there is not something like a triangle theorem, some mechanism one can apply and get the answer instantly. If you want to create such a thing it is not much trouble to do so, but having it will only prove destructive to your game.

Ladders should be the school that teaches you to read patiently, move by move – black, white, black, white, black, white – which is the only way.

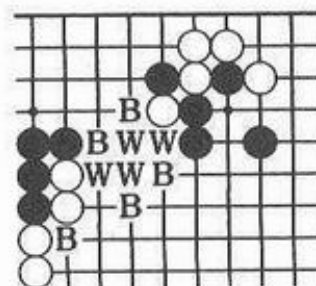
Some will say, 'Phooey, that much I know already; it's just that it's too much bother actually to do it.' Others will say, 'Look, I'm still weak at the game; I can't do anything difficult like reading.' So much for these lazy students, let them do as they please. They are not going to get anywhere. They need to be grabbed by the scruff of the neck and have some sense knocked into them.



Dia. 2

Dia. 2. Well then, how about this diagram? Can Black capture this stone in a ladder? Without laying the stones on the board, can you follow this out — white, black, white, black — to the very end by eye alone? What is your conclusion?

Dia. 3. (next page) Black grips the white stone, White escapes, Black blocks in front of him, White escapes, black, white, black, white, black, and there White loses seven stones. See? You *can* read it. Look at *Dia. 2* once again — black, white, black, white — you *can* read it. Again! Do some repetition practice. When you feel secure, move the left-hand bunch of black and white stones a line.

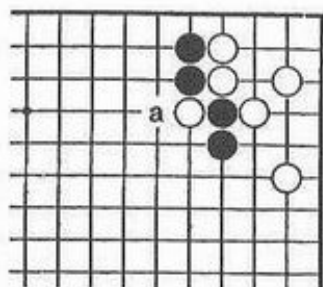


Dia. 3

or two lines, or three lines out diagonally. Read it again. Anyone whose eyes start to prickle or who gets a headache has a bad case of astigmatism and should see an optometrist at once. Confine your practice to this one exercise every day until you can read the long-distance ladder in Dia. 1 with the greatest of ease, right out to its end. When you can do that, rearrange the black and white stones in the lower left corner — use your ingenuity — and try reading again. That's the way.

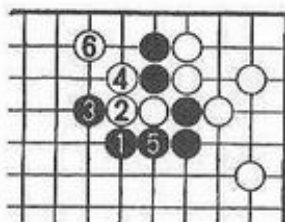
This exercise will earn you a valuable reward: the confidence that you can read any ladder anywhere, anytime. This confidence heralds your next big stride. A great many people have broken through their barriers by sticking persistently to this method of mine. Habit is a frightening thing. Keep at it every day, and soon the ladders that used to plague you will become the easiest things in the world to read out. You will not have the slightest difficulty reading out a straight ladder like the one in Dia. 1 in a few seconds — a superhuman feat to anyone who does not know the game of go, although a feat hardly worth mentioning to a professional. Even a beginner

should be able to make short work of something like this.
Let's go on.

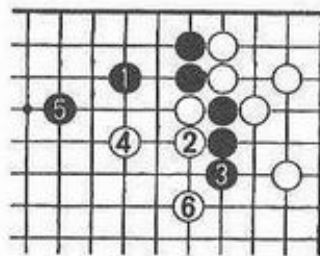


Dia. 4

Dia. 4. Black to play. Obviously if the ladder works he should play 'a', but what should he do when the ladder does not work? This may give one pause.



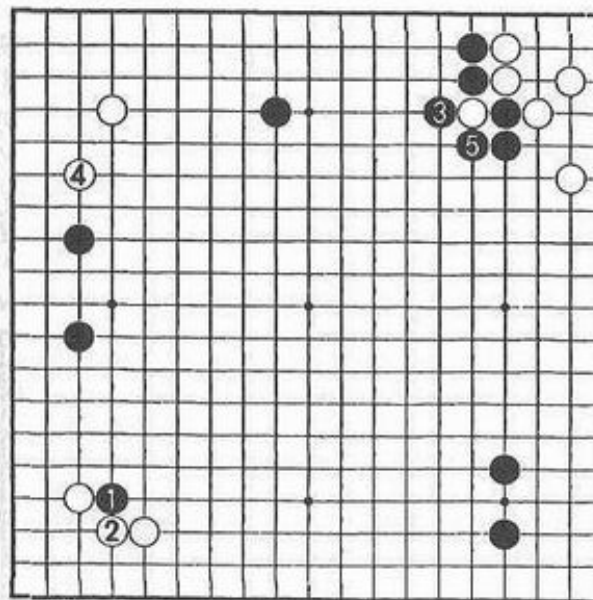
Dia. 5



Dia. 6

Dia. 5. In certain circumstances a shoulder play like Black 1 is effective, but here White comes out with 2 to 6 and Black accomplishes nothing.

Dia. 6. Locally, one's first instinct is to jump out to Black 1, but after White 2 to 6 Black's three stones are in a very tight spot. This is no good either.



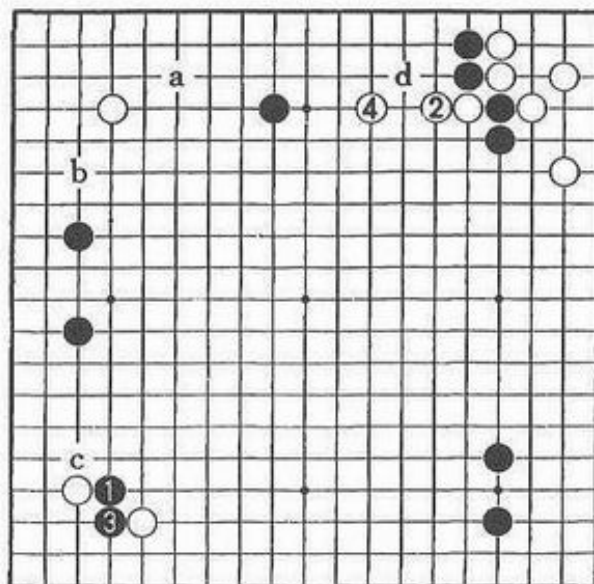
Diag. 7

Dia. 7. Let's look at the whole board. If the formation in the upper right corner occurred in this opening, what should Black do? How about playing a ladder block at 1? Locally, at least, White has to defend at 2, and now the question is whether the ladder works or not. Well?

Answer: given the exchange of Black 1 for White 2, Black can capture White in a ladder. Naturally Black has to have anticipated White 2 and read out that the ladder at 3 works before he plays 1.

Next White shifts to 4, or to some such point. Here Black captures at 5. This is important. I imagine there are those who think Black ought to wait until the ladder becomes broken and then capture, but that is the shallow thinking of an amateur. Black 5 is the proper time to

capture; to leave this move unplayed and turn elsewhere would be like trying to run a business while in debt. That would give me, at least, a very uneasy feeling. Of course if you ask how a person who is afraid of going into debt can run a business anyway, I will have to confess that I have little experience in that line, so I cannot really say anything, but still —



Dia. 8

Dia. 8. To go back to the moment when Black 1 definitely establishes the ladder, is there not the danger that White will ignore 1 and resist with 2? Depending on the situation, this is naturally a possible move. In this game, however, it is not one that White should adopt. Given Black 'a', White 'b', Black 'c' after White 2 and 4, Black

has decidedly the better position.

But if Black were to switch and answer White 2 at 'd', letting White play 3, he would have had his way in neither the upper right nor the lower left corner. Irresolution is a vice.

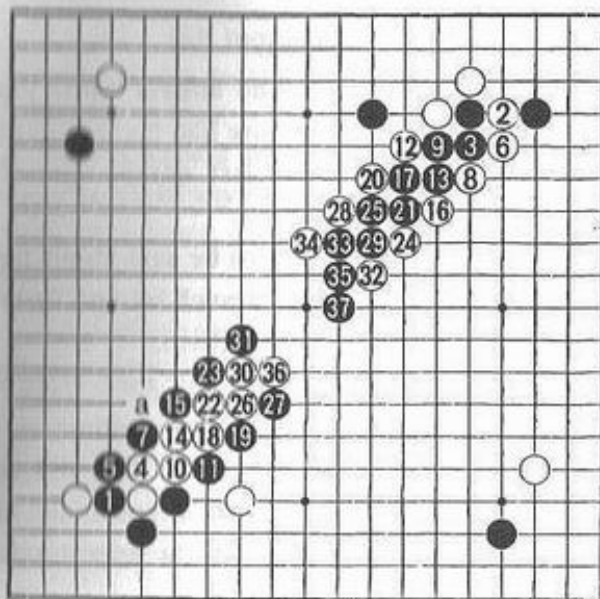
There are various other things to be said about ladders, but the main point is that they branch into no variations, so don't be lazy — practice reading them.

Occasionally some periodical proudly announces that it has discovered a shortcut to reading ladders — some worthless white elephant with four or five dotted diagonals and heavy black lines. Even if you could understand it, it would not do your game the least good. Such things are ridiculous.

One hardly ever hears of a professional misreading a ladder, but there was a famous tragic case around 1925 where one side misread a ladder in the opening, played it out for about three stones, realized his error, and resigned at barely the thirtieth move. Don't make light of ladders. Those who laugh at them will weep later.

Next I would like to show you an unusual game with simultaneous ladders.

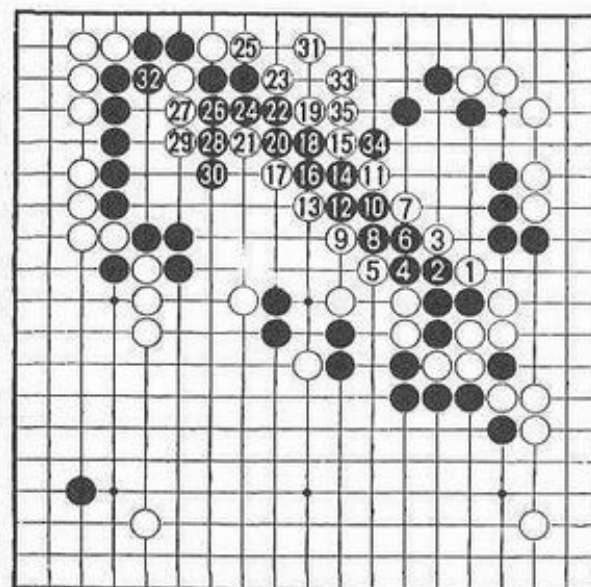
Dia. 9 (next page). Perhaps you think that this sort of thing would never happen in a good game, and are wondering what kind of duffers Black and White were, but this sequence occurred in a game between Hosai Fujisawa, 9-dan (white) and Masao Sugiuchi, 9-dan (black). It comes from the first Meijin League, over a decade ago.



Dia. 9

Imitative play — White 2 etc. — is Fujisawa's specialty, and it can lead to extraordinary happenings like this, even at the highest professional levels. Of course if one side could first escape, then capture the other, he would win hands down, but it was because both sides had read out that this could not happen that the game ended up as shown. Since it is bad to chase the enemy in a ladder that does not work, we can understand Sugiuchi's reasoning; when he escaped with 37 White had chased him one stone farther (White 34) than he had chased the white group in the lower left. We can also understand the reasoning of Maeda, 9-dan, the observer, who pointed out that since White was able to start in first on the double atari points like 'a', he was not necessarily worse off. At any rate, this

game will probably go down in the annals of professional play as an all-time freak.



Dia. 10

Dia. 10. This next curiosity is of a player deliberately chasing his opponent, not in a ladder that he had misread but in a ladder he knew ahead of time would fail. It comes from the elimination rounds of the Nihon Kiin Championship (January, 1970): Kudo, 8-dan (black) vs. Kageyama, 6-dan (white). My plan was to make use of White 1 etc. to live on the upper side. In a post-game discussion that was joined by Rin Kaiho and others it was decided that instead of White 1, just White 23, Black 22, White 19, Black 3 (stopping the ladder), White 24, Black 20, White 25, Black 26, White 31 would have been a better way to live. I chose the ladder sequence because it was unbranch-

ed, easy to understand, and left the lead unclear, but perhaps what was unclear was not so much the lead as my vision in judging it. I lost by resignation.

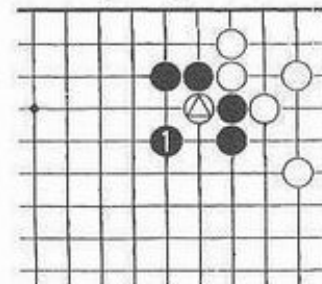
No doubt the first requirement for becoming strong at go is to like it, like it more than food or drink, and a second requirement is the desire to learn. A third requirement is to study it, using proper methods, patiently, little by little, without cramming. Ask dan-level amateurs and you will find that they did not become stronger just by playing their opponents for fun. Each one kindled the desire to learn more, and put in no small amount of time studying. Each one will have a few tales of hardship along the way to tell. Rome was not built in a day. It may not take years of devoted study to the exclusion of all else, but it does take effort piled upon effort to become strong at go. The only ones who fall by the wayside are those, be they gifted or otherwise, who forget the word 'effort'.

Nets

What comes after ladders? Why, nets of course — what else? The two are like brothers. They are the basic ways of capturing stones. One of the precepts I always teach beginners is, 'When it looks as if you can capture something, hold up two fingers and ask yourself two questions: (1) Can I catch it in a ladder? (2) Can I catch it in a net?'

The Japanese term for a ladder is 'shicho', which is a slurring of 'shitsuyo ni ou', meaning 'pursue doggedly'. The origin of the Japanese term for a net, 'geta', takes a well-fortified imagination to understand. Literally 'geta'

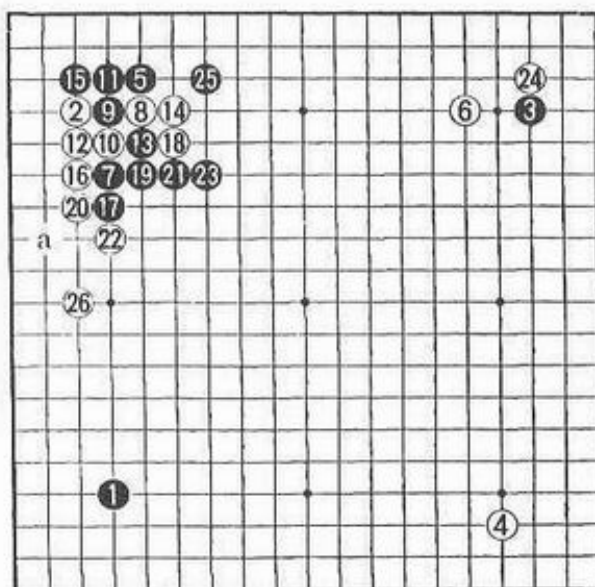
means 'wooden clog', a common type of foot wear in Japan, and if you can see that in the four black stones in Dia. 1, then White's $\triangle$ stone becomes the foot and Black 1 the thong that keeps the foot from escaping. Playing Black 1 completes the picture of the 'geta'. These are my own private etymologies for the two terms, but don't you agree that they fit quite well?



Dia. 1

I dare say everyone would play Black 1 in Dia. 1 and capture the stone by netting it. Another possibility would be to capture it in a ladder, if the ladder was working; that would do the job, but sooner or later Black would have to play another stone and capture it completely, or else face a ladder block. In other words, the net captures with one stone, while the ladder would require two. This is the main reason why nets are better than ladders.

Next I would like to show you an example of a net from actual play. In 1966 I became the final recipient of the Takamatsu-no-miya Prize. I had white in the deciding game against T. Kajiwara and countered his taisha joseki opening with a new move.



Dia. 2

Dia. 2. Kajiware followed one of his favorite variations from Black 7 to the extension at 17. I answered by departing from the joseki ('a') at 20 and trotting out my new hane at 22. The next day I discussed this move with T. Yamabe, 9-dan.

Yamabe: 'How could anybody be so dumb as to hane at 22 and let Black extend to a point like 23? And whatever possessed you to ignore this and play White 24? All I can say is I'm astounded at you.'

He and I have always been on informal terms, and he always speaks bluntly, even if I do not.

Kageyama: 'I thought I was getting a pretty good result when I played White 26, and Hashimoto (Utarō of the Kansai Ki-in) genuinely admired my moves.'

Yamabe: 'That just proves you can't tell when he's being sarcastic; and speaking of White 26, that narrow extension was too miserable for words. Once you let Black take a prime point like 23, the game is over; there's no question about it. I know Kajiware lost, but the way you play is so asinine that it makes your opponents light-headed, that's all.'

Now that I set these words down on paper and reread them, they sound almost insulting, so let me make it clear that for the sake of the art, strong and outspoken language, which makes a deep impression, is most welcome. Even though there may have been an element of insult present, the hearer definitely did not feel insulted.

When I asked Kojima, 6-dan, and Yokoyama, 5-dan, they agreed that White 22 was bad because of Black 23; my proudly played new move was getting a poor reception on all sides. The next day, however, Sugiuchi, 9-dan, described White 22-26 in the go column of the Tokyo Newspaper as 'a new pattern that gives a fair result.' This was more like it. My sinking spirits revived a little.

How can professionals have such widely differing views? It comes from two different ways of looking at the game: the intuitive approach and the profit approach. Professionals in particular tend to stress the intuitive approach at the expense of the other, which may be only natural since it is the intuitive players who usually have in them some spark of genius. To these intuitionists, players like me, whose fortes are the diagonal move, the hane and the connection, must seem like the bottom of the heap, and this too may be only natural.

For some reason Sugiuchi, on more than one occasion, has expressed a high opinion of my game. 'Interesting

openings, powerful, clear judgement, and artistry of the highest caliber,' are the words in which he has extolled it. If anyone else said this I would think he was joking, but Sugiuchi, 'the god of go', is so straight-laced that I am not sure what to think. Listen to him continue: 'You ought to have more confidence in yourself, Kageyama. It's a pity that your momentary lapses of confidence keep letting you down.'

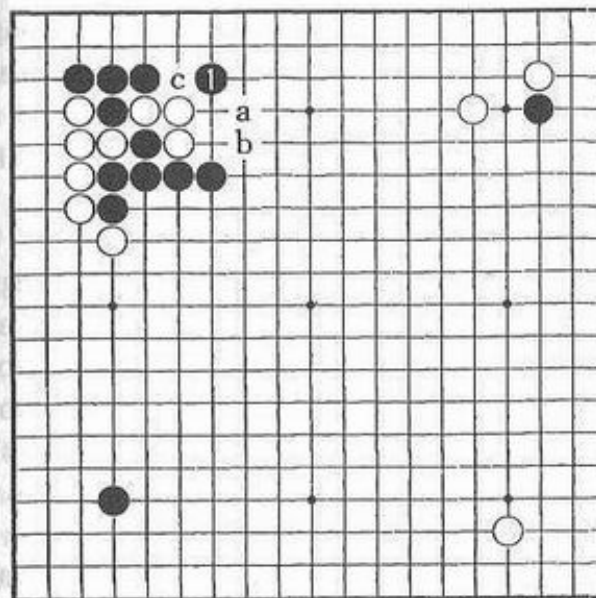
I am definitely not trying to belittle myself, but almost everyone, including me, regards me as a kind of slow-witted, overgrown amateur. The thought that at least one of my superiors sees some promise in me makes me take heart and face tomorrow with the determination to do my best.

I have gotten off the subject. To return —

Dia. 3 (next page). Black 1 epitomizes a net. This one move ends all chances for the three white stones to escape. Y. Nakamatsu, 5-dan, a top-ranking amateur, however, made the following comment. 'I don't know what a beginner would think, but the way I feel is that Black 1 is too tight. White has forcing moves at 'a', 'b', and so on. Isn't that a bit hard to take? Black ought to play 1 at 'a', at least.'

Black 1 or Black 'a'? Which do you prefer? I put this question to every dan-ranked amateur I met for a while, and almost everybody answered 'a'. What about professionals? They held Black 1 to be so natural and obvious that the question was not worth discussing. I found this extremely interesting.

A beginner would probably play Black 1 in high spirits,



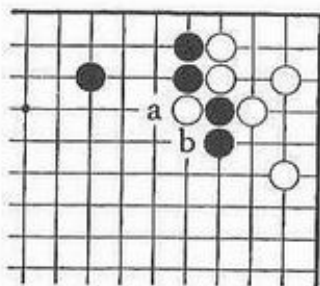
Dia. 3

rejoicing at having found a way to capture the three white stones. That is, the beginner's move would be the same as the professional's (although they would be thinking differently). A stronger amateur would glare at the position and play Black 'a', for a larger capture. A professional, however, would find the threat of White 'c' after Black 'a' disquieting, regardless of whether it works immediately or not. To him Black 1 would be the natural and proper move, the only move to make.

Black 1 or Black 'a'? Only an amateur would ask himself this question. A professional would simply dismiss the issue. Neither the intuitive school nor the profit school would give it a second thought. Here we can see another difference between amateur and professional.

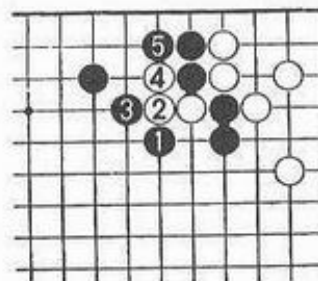
That is what I say now, but what was I thinking during the game? To be honest, I was expecting Black to play 'a', which means that if it had been me, I might have played 'a' myself. I even felt a little grateful to Kajiwara for playing Black 1. As time went on, however, I began to realize the virtues of Black 1.

Faithfulness to the fundamentals is something that becomes second nature to a professional. Call it a matter of training if you will, but what changed me from an amateur into a professional was getting a really firm grip on the fundamentals. Yet here I am, twenty years later, and I still have not acquired this one fundamental. 'The amateurish professional' — that's my other name. I am not bragging about this or feeling smug. I want to become a 'professional professional', even if it takes me the rest of my life.



Dia. 4

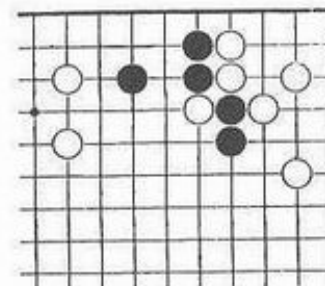
Dia. 4. Black, for whom the ladder is on, is asking himself, 'Should I grip the white stone with 'a', or not?' Let's answer him. 'If you play 'a', you'll have to add another stone at 'b'. If you can finish capturing White with one move, why look for anything better?'



Dia. 5

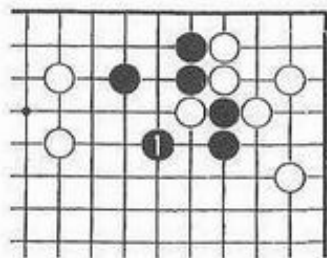
Dia. 5 (correct). Black nets White with 1. White 2 etc. show that escape is impossible. Black 1 captures White with one move, that is, it is more efficient than Black 'a' in the previous diagram. This is the main reason that it is correct.

Neither this diagram nor Dia. 3 looks very much like a wooden clog, so my etymology for the term 'geta' begins to seem suspect. Surely it did not come from English, a play on the phrase 'get her', but K. Kodama, 8-dan, has a theory that it is derived from a similar witicism in Japanese, and he is probably right.



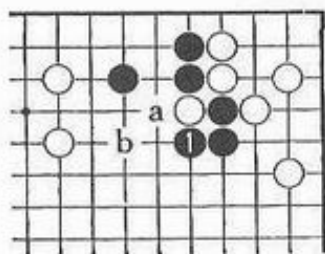
Dia. 6: Problem 1

Dia. 6. Problem 1. Black to play — what should he do?



Dia. 7

Dia. 7. I dare say this will be the most common answer.
 'You mean it's wrong?'
 'That's right, it's wrong.'
 'Look, you can't be trying to tell me to capture the stone in a ladder.'
 'God forbid the thought, but look at Dia. 8. You have this option here too. It's the kind of move that's easy to overlook.'

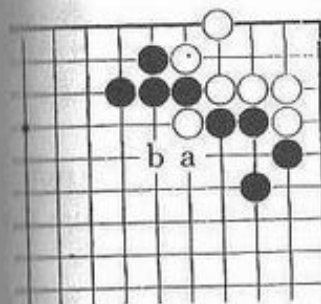


Dia. 8

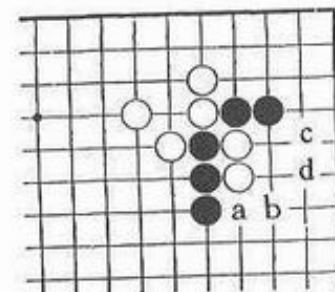
Dia. 8. The atari at 1 is the correct answer. If White comes out at 'a', Black nets him with 'b'. Of course

Black 1 in Dia. 7 captures White just as surely, but when there are two ways to capture with one move, the firmer way is correct. It's worth reflecting upon the value of the firmness of Black 1 in Dia. 8.

Dia. 9. Problem 2. Black to play – should he capture with 'a' or 'b'? Both plays do the job in one move, but one is quite clearly better than the other.



Dia. 9: Problem 2

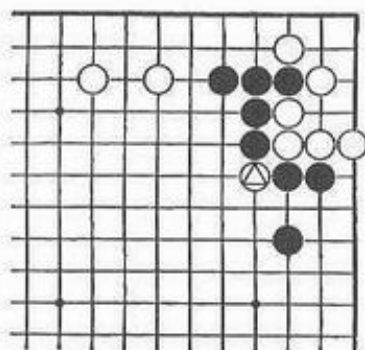


Dia. 10: Problem 3

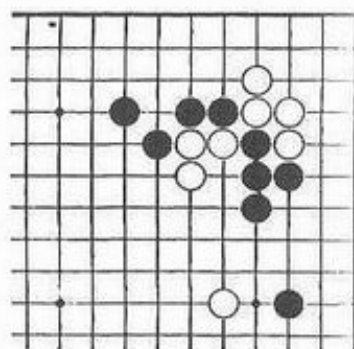
The correct answer is Black 'a'. If White tries to get out, Black can net him, and if White keeps trying to get out, Black has a squeezing tesuji (page 211). The reason Black 'a' is better than Black 'b' is the same as in the previous problem.

Dia. 10. Problem 3. Black to play. How should he capture the two white stones? If you got the first two problems right and slip up on this one, you did not really understand the first two, for this is just an application of them. The answer is restricted to two points, 'a' and 'b'. Which?

The answer is 'a'. If White tries to escape at 'c', Black stops him at 'd'.



Dia. 11: Problem 4

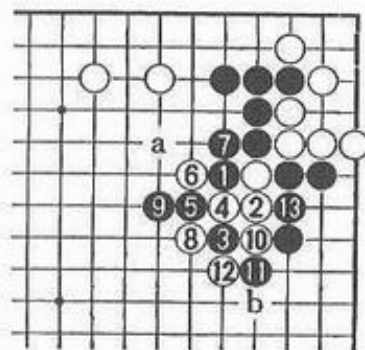


Dia. 12: Problem 5

Dia. 11. Problem 4. Can Black capture the $\triangle$ stone?

Dia. 12. Problem 5. Black to play. Can he capture the three white stones?

We are getting into difficult terrain now, but even a beginner should not give up. Read it out move by move to the end – that is the only way. If you cannot guess even the first move, then, well –



When it looks as if you can capture something, hold up two fingers and ask yourself: (1) Can I catch it in a net? (2) Can I catch it in a ladder? This is one of the first things taught in a beginner's manual, but that does not mean that a stronger player can afford to forget it. The reason that so many people never master this elementary skill is that they keep ignoring it as being beneath them. They are the people who cannot be bothered to 'read'; who try to capture the uncapturable group because it just looks as if it can be done or because they figure they can muddle through somehow, and so they rush headlong into disaster. They are also the people who, when they face a slightly stronger opponent, do not try to capture the capturable group because with their fuzzy reading they are afraid of messing it up; who innocently add unnecessary stones to their own already-alive groups; who take fright without cause; who tremble when they sit down at the go board; who play through the whole game with a sullen expression; who lose every fight; who eventually come to hate go. Sorry wretches, through choice they have abandoned the most interesting and enjoyable of all games.

No matter what age he is, a man's brain cells are sharpened and work better the more he uses them. Go is perfect mental exercise. It is worth a few leisure moments. Think of it, if you like, as the game that prevents brain degeneration.

CHAPTER 2

Cutting and Connecting

Concerning Fundamentals

Each spring sees the opening of another baseball season. This is one of my favorite spectator sports, but every year there is one thing that bothers me about it. That is the way that semi-professional, university, and sometimes even high-school stars enter the professional leagues and immediately display a skill that puts their veteran teammates to shame. There hardly seems to be any difference at all between amateurs and professionals. Amateurs play for pure enjoyment, while professionals play to make a living. The difference between them ought to be much greater.

In every confrontation with a real American professional team it seems that what we need to learn from them, besides their technique of course, is how uniformly faithful their players are to the fundamentals. Faithfulness to fundamentals seems to be a common thread linking professionalism in all areas. If we consider the American professionals as the real professionals in baseball, then I think we have to consider their Japanese counterparts, who tend to pass over the fundamentals, as nothing more than advanced amateurs.

The reason for the lack of polish in Japanese baseball is probably just the short history it has in this country. Each year, when the visiting American team makes its tour, I sense an improvement on the Japanese side, so that in another few decades, or another century perhaps, when the necessary progress in technique and mental attitude has been made, I expect to see a world championship spanning the Pacific. I feel certain that no racial

physical inferiority consigns us to second place.

The opposite case, where the difference between amateur and professional is most striking, is Japanese sumo wrestling. There even the collegiate grand champion has to enter the professional ranks in the third division down from the top and work his way up while being treated like any other raw recruit. Collegiate wrestlers lack nothing in body, weight, or strength, and they are gifted with the advantage of intelligence. The potential is there, all right, but on the other side there seems to be what can only be termed a thick barrier between amateur and professional, built by a long tradition among professionals of almost superhuman effort. It takes more than just bodily size and strength to become a professional sumo wrestler.

In the world of go also, a long tradition of intellectual combat has distilled the professional into something that an amateur can never hope to become. A professional has undergone elite training in competition from childhood; he has learned to view every other person as an opponent to be beaten down and crushed. His mental, physical, and emotional strength all have to be fully developed. If he lets up anywhere, it will show in his performance on the board and he will fail the professional test. The realm of competition is stark.

No professional regrets the time he has had to spend studying. 'I've never spent a minute studying in my life,' declares Yamabe, 9-dan. Let two professionals get into a post-game analysis, however, and they will go on endlessly, completely forgetting about time. Who will say

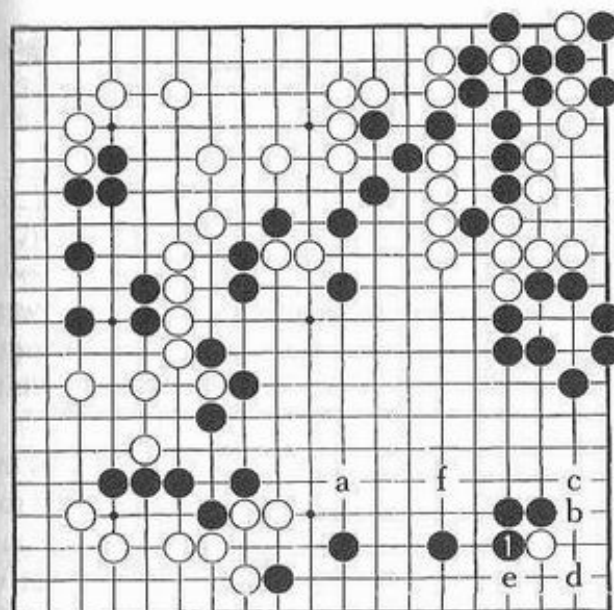
that is not studying? The way young players have taken over the game can only be called terrifying. The time they spend studying every day defies the imagination.

Professionals do this unquestioningly. Even a gemstone has to be polished. 'A man is always moving either forward or backward,' says Kano, 9-dan. 'He never stands still. This should be every go player's motto, and he should keep piling effort on top of effort no matter what his age. He can be confident of always making progress.'

There was a game once in which Kano played the following move.

Dia. 1. (next page) Black 1 is the move that caught my attention. Looking at the commentary in the newspaper, I found the writer (Bokushintaro) saying, '...and Black 1 firmly captured the white stone. Had it been us, we would have wanted to expand around 'a' and swallow up the stone on a larger scale. Sugiuchi, 9-dan, the commentator, had apparently read our mind, for when he reached this point he said, "Black's being exceptionally thorough, but this seems to make the game close. It's probably correct. If he were behind, he would try a larger move — Black 'a', for instance."'

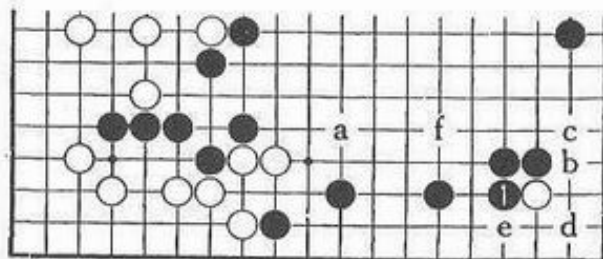
Provided it does not put him behind in the game, the move Black wants to make is the 'correct' one at 1. Any true professional would feel this way. As Sugiuchi said, however, a condition is that it not put Black behind, and if it does, then he can only try to enlarge his framework with some move like 'a', whether it be correct or not. The point of all this is that moves have to be chosen with regard to the balance of the whole board. To be overcome with admiration for the superficial correctness of Black 1 is to miss the real professional attitude.



Dia. 1

What actually went on in Black's mind before he played 1?

First of all, White has 60 points of territory, to which a 5-point komi must be added. Black is countering with 15 points on the left side and in the upper right corner, so he needs 50 points from his double-wing framework in the lower right or he will lose. This is a busy moment; he would like to expand his framework the very first chance he gets. How can he so calmly play 1? He certainly could not play it if he were not confident about his judgement of the balance of territories and about his endgame. What we seem to be glimpsing here is the astonishing amount of confidence a professional has in himself.



If Black omits 1, what exactly is there in the lower right corner? The answer is that there is the bad potential created by the sequence White 'b', Black 'c', White 'd', Black 'e', White 1.

Here a stronger amateur interrupts to say, 'That may be so, but isn't Black 1 too tight? If a professional is so good at reading, shouldn't he have White 'b' etc. read out, and can't he play Black 'f' or some such move, that would serve both to secure the corner and to organize his framework a little more?'

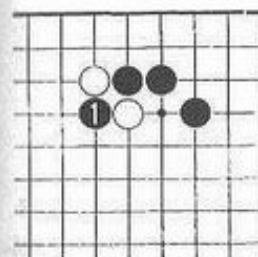
Absolutely right! Why can't he? The answer is that Black 'f' neither fully kills the potential in the corner nor fully takes control of the outside. It is a half measure all around. There are more examples like this in professional games than I could ever hope to mention. Any strong player, even an amateur, has the right to doubt, and wonder why professionals do not make more ambitious moves. One might even go so far as to wonder if professionals, too, are not subject to attacks of nerves. In the end, however, it all comes down to the professional's faithfulness to fundamentals.

— and so forth and so on. What I am trying to show here is how important the fundamentals are. When a beginner learns the game, the first things he should learn are the fundamental skills. When he advances to the point where

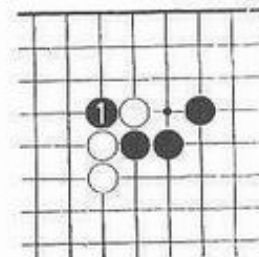
he begins to think of himself as a strong player, the thing he needs to do to become even stronger is to go back and study the fundamentals once more.

Cutting and Connecting

Dias. 1 and 2. Black makes the cut at 1. If it is Black's turn in these two diagrams, he need not consider anything else. The cut is the only move. Cutting is the most basic tactic of all.



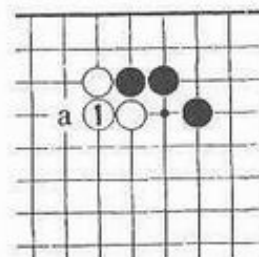
Dia. I



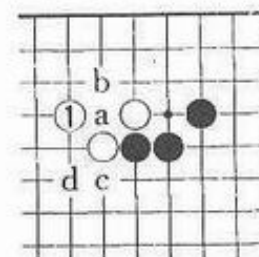
Dia. 2

Dia. 3. If it is White's turn, the only move he need consider is connecting at 1 (or 'a'). If he does not connect, Black will cut. It's that simple.

Dia. 4. When White connects in this position 1 is the only move. White 'a', 'b', etc. would weaken the resistance at 'd' that he can offer to Black 'c'. White 1 is the best preparation for Black 'c', White 'd'.

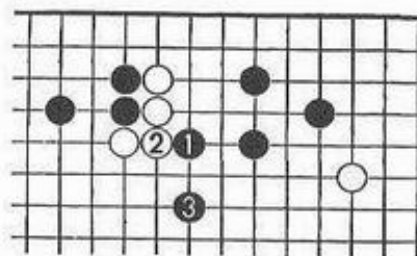


Dia. 3



Dia. 4

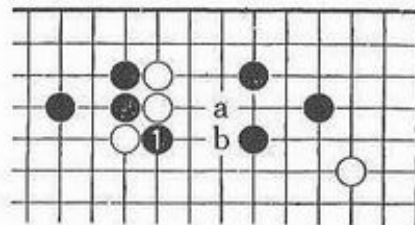
The cuts and connections in Dias. 1 to 4 are especially strong because they occur in close combat. They are urgent moves at any time, whether in the opening or in the middle game.



Dia. 5

Dia. 5. Don't peep where you can cut.

Can you perhaps recall a position like this where you peeped with 1, made your opponent connect with 2, then embarked on an attack with 3? Black 1, which peeps where a cut was possible, is a classic bad move, a so-called 'raw peep' in Japanese. This is not in the fundamentals.

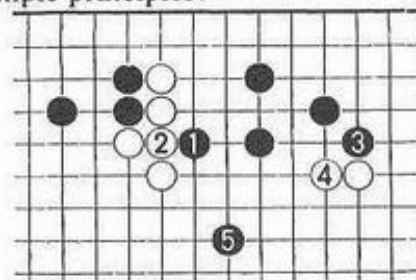


Dia. 6

Dia. 6. Cut where you can cut.

Black has to cut directly at 1. There are those who refuse to cut even though they know they should because they feel uneasy about White 'a' or 'b', especially if White is

a stronger player. They are frightening themselves unnecessarily. Leave the continuation for later. Right now, with the stones as they stand, the best move is the cut at 1, and if you can play it, why not? Cut where you can cut. That is a simple principle, and what is wrong with simple principles?

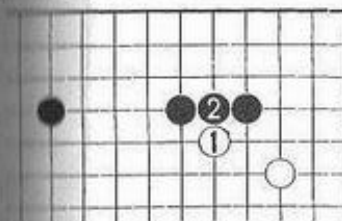


Dia. 7

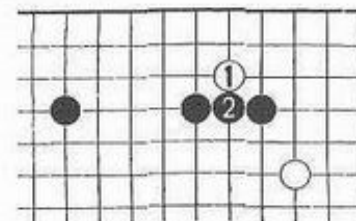
Dia. 7. A good peep

Here Black cannot cut no matter how much he wants to because White has already connected. Black 1, White 2 is an un wasteful forcing exchange. Black 1 is a good peep. Black 5, jumping out to attack White, is a good continuation, although not as absolute as Black 1.

What counts is being able to comprehend the whole position and find the move that fits it.



Dia. 8



Dia. 9

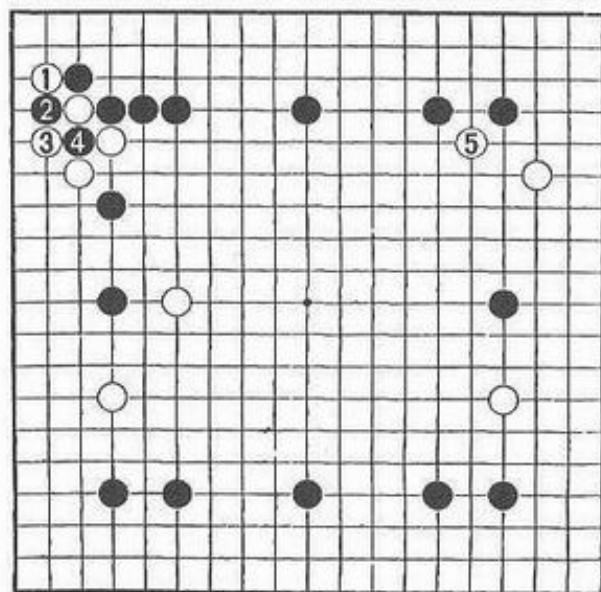
Dia. 8 and 9. Even a moron connects against a peep.

White sometimes peeps as shown. If Black does not connect, White will cut. Black's connection at 2 is correct,

linking his stones firmly together.

In actual play, however, there are times when this natural connection cannot be made. That is part of what makes go interesting.

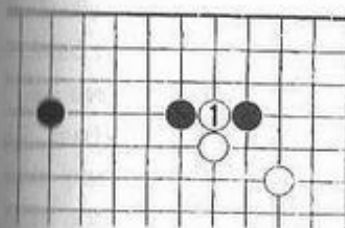
Dia. 10. This is an actual eight-stone handicap game in which an early ko fight has started in the upper left corner. The ko is large, and as the proverb says, there are no ko threats at the beginning of the game. No matter where White plays 5, Black intends to connect the ko. The difference between winning it and losing it is so great from all standpoints — territory, influence, thickness, thinness — as practically to decide the game. If you keep looking at White 5, you start wanting to answer it, so when this kind of ko arises in an informal game, my advice is to capture at 4, then, while your opponent is thinking over his ko threat, connect the ko and invite him to make two moves in a row wherever he likes, thus guard-



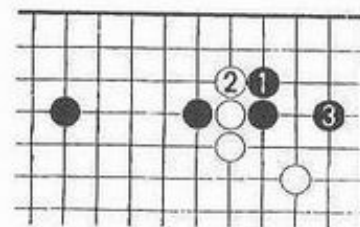
Dia. 10

ing yourself from temptation. That is how big this ko is.

Dia. 11. Problem for Black: when White pushes through at 1, how should he reply? Middle and upper level players miss this surprisingly often, which only proves that they have not grasped the fundamentals.



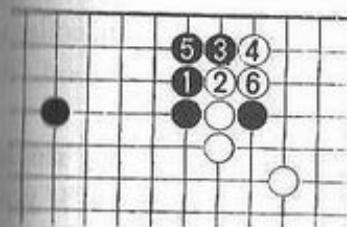
Dia. 11



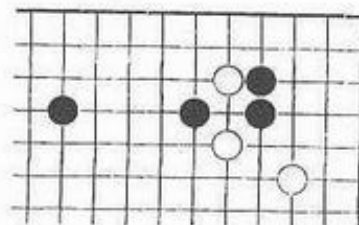
Dia. 12

Dia. 12. Black can stress the corner and live with 1 and 3.

Dia. 13. Or he can stress the side and give up the corner with 1 to 5, a consistent sente sequence.



Dia. 13



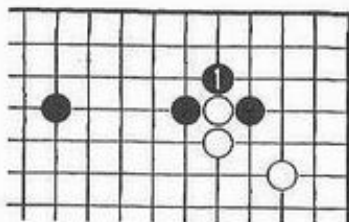
Dia. 14

Dia. 14. A problem from a beginners' manual: Black to play — where should he move? White to play — where should he move? Can you see what I am driving at? Dias. 12 and 13 are a flop.

Dia. 14 is an extreme case of cutting and connecting. If White occupies the key point, Black has the same kind

of result as in Dias. 12 and 13. How can it be good?

Dia. 15. (correct) No matter what happens next, Black has to stop White at 1. If you start to think about what will happen if White cuts next you may lose your nerve, so don't think, just play Black 1. You can start thinking about White's cut after he makes it.

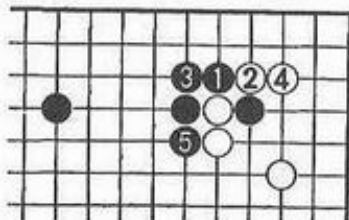


Dia. 15

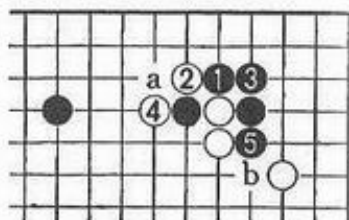
Dia. 16. If White cuts at 2, Black 3 and 5 are better than Dia. 13 was. Do you understand why?

Dia. 17. Cutting on the outside with White 2 is reckless. White is at a loss for a reply when Black pushes out at 5, and if he plays 4 at 'a', then his position collapses after Black 5, White 'b', Black 4. This is good for Black without question.

In close combat situations, where the opposing stones touch each other, you cut if you can and connect if you can. Many people know that much, but fail to realize



Dia. 16

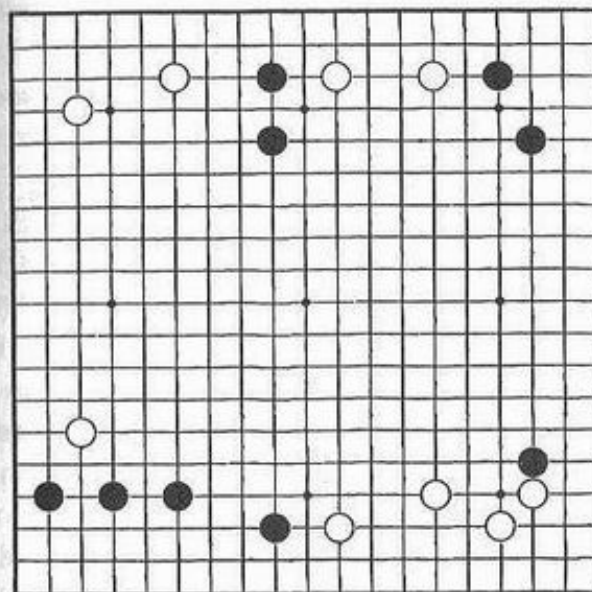


Dia. 17

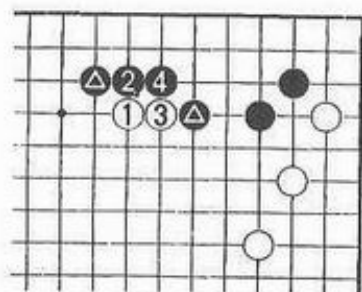
that the idea of cutting and connecting applies to much more.

Dia. 18. Along the upper side we have a knight's move by Black, a two-space extension by White, a one-space jump by Black, and a large knight's move by White, all basic patterns. Everyone should recognize these as evolved forms of continuity, that is, connection.

On the lower side both Black and White are surrounding territory, but there is another way of looking at their positions, namely that both are made up of essentially continuous chains of stones.

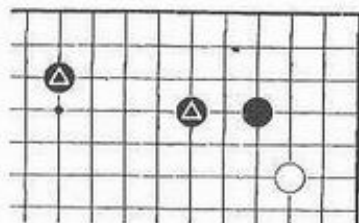


Dia. 18

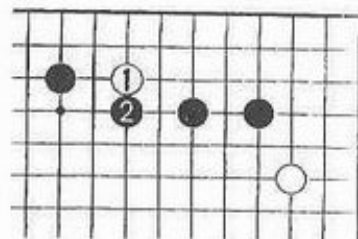


Dia. 19

Dia. 19. If White attacked Black's position with 1 and 3, anyone would answer with 2 and 4, but most people would think they were defending Black's territory. Few seem to think of these moves as preserving the continuity between the two marked stones.



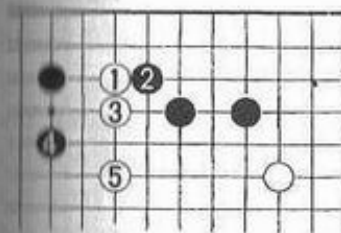
Dia. 20



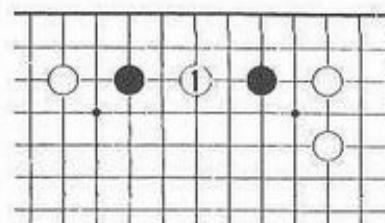
Dia. 21

Dia. 20. This is a position that arises often in both handicap and even games. The marked stones form a three-space knight's move, which is quasi-continuous, the upper limit of continuity. If we think mainly of the continuity between these two stones, then—

Dia. 21. When White invades at 1, we will try to maintain the continuity with the contact play at 2. This is naturally a good move. What can those who fail to play it be thinking?



Dia. 22



Dia. 23

Dia. 22. Perhaps they covet the upper side as territory. They dislike Black 2 in the previous diagram because it lets White live, ruining their territory. This they consider a loss, so they make two bad moves in a row at 2 and 4. To make matters even worse, they think they are doing well because they are attacking White. 'What's wrong with Black 2 and 4?' they demand in offended tones.

What's wrong is that they have completely missed the fundamental point. By playing 2 in Dia. 22, Black is destroying his own chances to connect. By making White play 3 and 5, he is cutting himself in half. Surprisingly many self-styled 'experts' play the game without comprehending this simple principle.

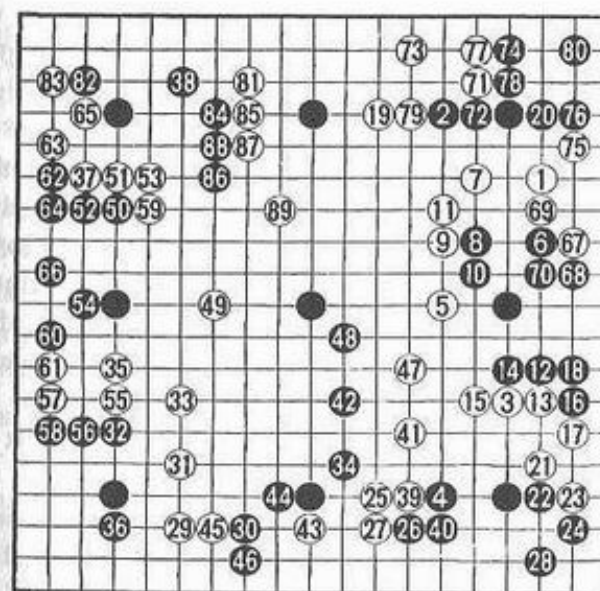
Dia. 23. All go players must have experienced many times the devastation caused by White 1 in a position like this. What makes Black's plight especially bad is that White 1 cuts him in two — destroys the continuity between his stones.

How, one may ask, can even a beginner, let alone a stronger player, play at all if he stops to think over

every move like this? From my own experience I would have to say that to play while constantly reminding yourself of these fundamentals is impossible. In fact, I would say that while playing, the fundamentals have to be handled subconsciously. For example, if you watch the way a star infielder moves in baseball, you will observe that no matter how difficult the bounce or how hard the line drive, he meets it frontally, faithfully following the fundamentals. The ball comes at him in a fraction of a second. The question is not how well he understands the fundamentals intellectually, but whether or not his body can respond instantly. What you are seeing is the result of long days of practice and effort.

But go is different, isn't it? One does not have to play instantly. One has time to think during each move. True, but the game lasts for two or three hundred moves, and you cannot stop at each one to consider each of the fundamentals. You have to soak up the fundamentals as you practice on your own, studying them until they become a part of your very being. If the fundamentals do not operate subconsciously when you sit down to play, you have not mastered them yet.

Once there was a 1-kyu player who boasted that he would never lose at nine stones. 'I'll defend so firmly you won't have a chance,' he said. 'All right, we'll see,' was my reply, and this opponent, who beat me about half the time at six stones in practice games, put nine stones down on the board. How easily a few careless words can get one into things like this. I certainly had no confidence in the outcome.



Dia. 24
(nine-stone game, to move 89)

Dia. 24. This is the game. It may be interesting as an example of what a professional can do in a handicap game when he applies himself. Although one notes a slack move here and there, Black did not make any really bad mistakes, yet by White 89 the game was already close, and by the end I had won an easy victory. My 1-kyu opponent was staggered. He began to look upon professionals with new respect. That I liked, but I was startled when he next accused me of just having gone through the motions in our previous six-stone games. If I had told him he was right, I would have lost a valuable pupil. This was a grave situation. I said, 'For you

to lose at nine stones, when you usually give me an even fight at six, ought to be unthinkable, but now it's happened. There are various reasons why you lost, but the biggest ones were: (1) You got out of gear by thinking that with the extra stones, all you had to do was defend — make everything live — and you would win. If you had played your normal relaxed game, you wouldn't have lost so easily. (2) You completely ignored the first fundamental of cutting and connecting. It's not just a question of cutting or connecting during infighting. Look at the position up to White 89. Black's upper right corner, right side, lower right corner, lower side, lower left corner, left side, and upper left corner have all, in the large sense, been cut off by White. Each one is isolated. White's stones, in the large sense, are all connected, therefore strong.

'This is where you lost. This is a good example of what happens when you forget or ignore the fundamentals. I may have been playing with more than usual determination, but I think that is only natural for a person who has dared to give nine stones to an opponent who needs at most six.'

My opponent gave a deep nod, and I heaved a sigh of relief at having passed this crisis without losing one of my pupils.

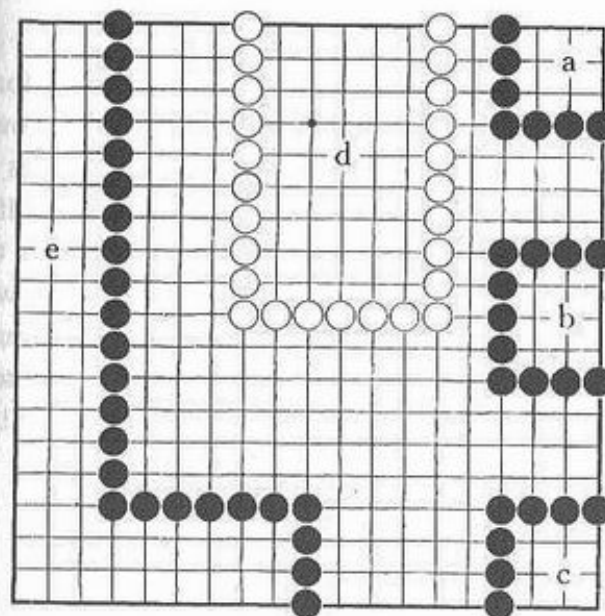
When a beginners' text was being prepared for the start of a course in go at the Nihon Kiin's Central Hall in the International Tourism building next to Tokyo Station, S. Nakagawa, 7-dan, who is erudite in such matters, remarked that 'It's not just true in handicap go. The same can be said in even games. Usually when you have five or six isolated groups of stones on the board, you're losing.'

Without pressing this point further, I would like to offer you one last diagram, worth the proverbial thousand words. Look at Dia. 25. Black has three isolated territories on the right side, nine points each. With a total of 25 stones he has surrounded $9 + 9 + 9 = 27$ points of territory.

White, using the same 25 stones, has surrounded 45 points in the center and upper side.

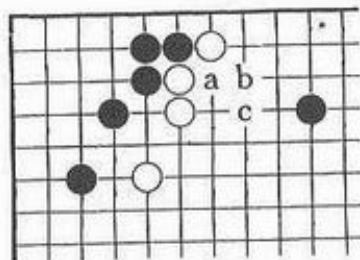
Compare Dias. 24 and 25. This should make very clear what the 1-kyu player who thought he could win by just living and avoiding capture had lost sight of.

For reference, note that along the left side Black has surrounded 75 points of territory with, again, 25 stones.



Dia. 25

Somewhere in the course of advancing from tesuji to shape to life and death, one forgets the simplest and most important things of all. Are there not many among even my stronger readers who received a mild shock at seeing this example?



Dia. 26.

Dia. 26. If it is Black's turn, there is no room for deliberation — just cut at 'a'. If it is White's turn, however, he can prevent the cut in various ways, so there is room for deliberation. Whether 'b' or 'c' is better is a difficult question, depending on the arrangement of stones to the right. Many cases are like this. There is only one way to cut, but several ways to connect, each with its advantages and disadvantages. If you thoughtlessly choose the wrong way, your connection may even turn out to be bad.

CHAPTER 3

The Stones Go Walking

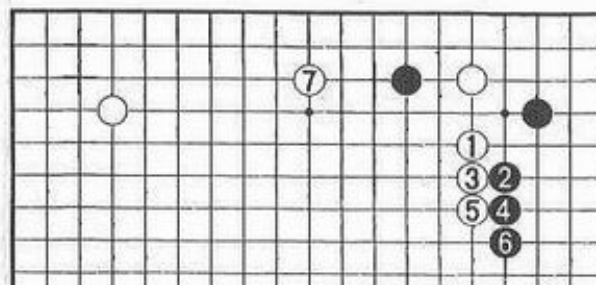
The Stones Go Walking

Go is the kind of game in which you are an expert if you can just keep on making ordinary moves. You need not play any especially brilliant moves at all. Amateurs' moves, however, are frequently far from ordinary; in fact, I see them making the most nonsensical moves imaginable, one after another, so often that I had difficulty knowing where to start in on a subject as broad as 'the stones go walking'. All I will speak of in this chapter is one part of what happens when stones come in contact with each other in the opening.

To begin with, what does 'the stones go walking' mean? It means exactly what it says: 'walking', a kind of motion. When a human being walks he puts his feet forward in turn — right, left, right, left — without any conscious effort, and swings his arms — left, right, left, right — again with no conscious effort. Why? Because man was born to walk. The go stones were born to walk, too. When they are widely separated they can get out of step a little with no serious consequences, but when they are in contact and get out of step, the results are frightening to see. For that reason, let us watch how the stones walk when they are in contact.

Dia. 1. (next page) This is an even-game opening pattern in which White has played 1 to 7 against Black's one-space pincer. The stones walk for just a few moves here; is there anything unnatural or out of the ordinary about it? Let's think.

The pattern is one that appears frequently in games between shodan and 2-dan players. The fact is that neither side has anything to complain of in this walk.

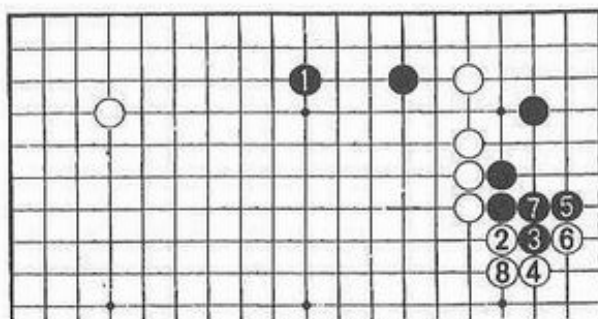


Dia. 1

But if you ask them which seems to have the better of it up to 7, the almost universal reply is 'White — there's no question about it.' No question, mind you. There goes Black stretching out grandly along the so-called line of victory, but they prefer the larger framework that White gets with 7. The saying that what the other person has always looks better seems to be true not just of children.

That being the case, instead of extending to 6, as they must to keep the stones walking, these players shift Black 6 to 7. Furthermore, they seriously think that this ridiculous two-space extension is a splendid move, giving them good results on both sides. They look as pleased as if they had found a diamond in the desert.

The frightening thing about this is the warped vision that perceives the correct as incorrect. One such illusion leads to the next, and the quality of the game quickly deteriorates.

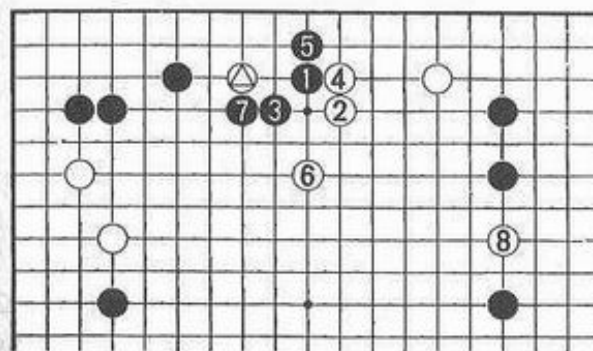


Dia. 2

Dia. 2. The moment Black makes his blunder at 1, White hanes at the head of his stones with 2. Black hanes at 3 in reply, but then White plays the wonderful, powerful double hane at 4. The rest of the moves up to 8 are a forced walk. Black's result is too pitiful for words.

'Are White 2 to 8 really so bad for Black?' I can hear the question coming, so here is my answer. 'Bad? Preposterous would be a better word. Look at Black's compressed position. Look at White's outer influence. Fall in love with that thick white wall. Realize how good White's result is. If you cannot understand this, lay the position out on the go board every morning as soon as you get up and chant the words, "White's thickness is superior."'

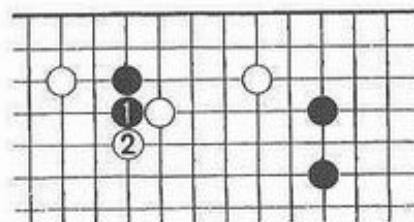
Dia. 3. (next page) This is a sequence from a teaching game I played recently at six stones against a shodan. It started with the invasion at Black 1. For White to jump out one line below 7, inviting a black jump two lines below 1, and fight head-on was unappealing because of the solidity of Black's upper left corner.



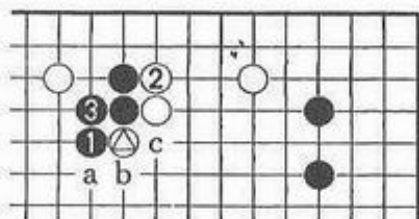
Dia. 3

The position called for White to sacrifice his stone, so I played White 2, which seemed to catch my shodan opponent by surprise. After a moment's thought he played Black 3, a spineless move that clearly violated the rules by which stones should walk. I lost no time in exposing the looseness of his shape by blocking at 4. Next I sprang out to 6, gaining power and threatening either to pull out White Δ or to invade the right side. I came out one ahead in this fight, and the reason was Black 3.

Dia. 4. Black has to push out at 1, no matter what. White hanes at 2. Black's next move?

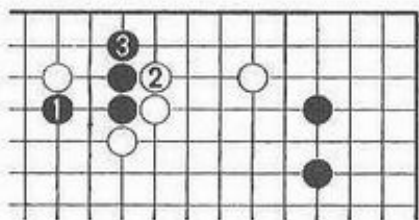


Dia. 4



Dia. 5

Dia. 5. The hane at Black 1 is a failure. White 2 is a good reply, and Black is forced to make an inefficient, bad shape with 3. White 2 is a move that any professional would see immediately, but that an amateur would tend to miss. This is an amateur's blind spot. Black has just hane toward the center at 1, so he expects White to move in the same general direction, at 'a', 'b', or 'c', or to cut at 3. He never dreams that White will back-pedal to 2. It is not usually wrong to look toward the center, but this case is different.

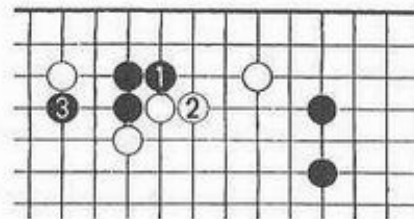


Dia. 6

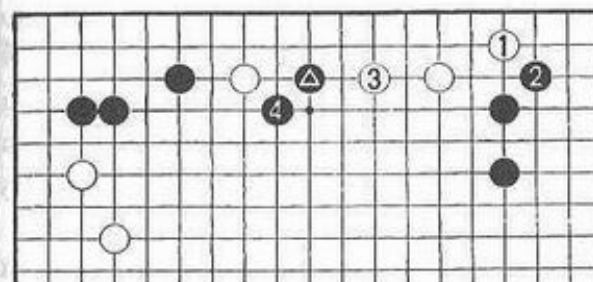
Dia. 6. Black 1 is another possible move, but White will play 2 just as in the last diagram. At 3, Black seems to have been very badly forced.

Dia. 7. (next page) Black 1 is correct. Now after White 2 and Black 3, Black's shape is indestructible. 'The enemy's key point is your own.'

Dia. 8. The ordinary reply to Black's invasion at ▲ would be White 1 and 3, and now Black 4 is quite a



Dia. 7



Dia. 8

good move. Wait a moment. Isn't this Black 4 exactly the same as Black 3 in Dia. 3? Yes, but the locations of the neighboring white stones are a lot different. If you lump these two moves together, you're in for trouble. Black 2 and 4 in this diagram earn full marks. 'Aha,' said our shodan, slapping his knee. Apparently he had memorized this pattern, and that had made him play Dia. 3.

Play the same move with no regard to the surrounding conditions, and this is what will happen. At times you will receive praise, at times scorn. Look again at the relations between friendly and enemy stones — is that what I'm trying to say? But when it comes down to actual play, there isn't time to study and ponder all those relationships. In the first place, if you think that long, the other player doesn't like it. 'What's going on?'

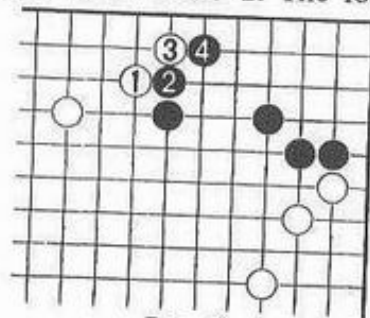
he'll start to wonder. Well then, it's a matter of gaining experience, and not shirking your studies of the fundamentals. Study the fundamentals, that's what you have to do. Study the fundamentals.

'The stones go walking' is something that could be said about every move of the game. The subject is too large to be treated in its entirety. Let's look at just a few more elementary examples of natural walking moves, then go on.

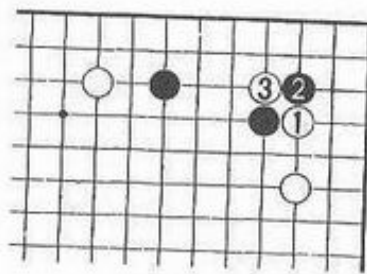
Dia. 9. Given that the aim is to defend Black's upper right corner, the reply to a move like White 1 should be obvious. Black 2 is correct, and if White plays 3, Black should defend at 4.

Even a beginner can perform natural steps of stones without difficulty. Difficulties arise only if you do not see what White is trying to do with 1, make some outlandish reply, and let him push in at 2. The difference between Black 2 and White 2 is too great for the latter to be allowed.

Dia. 10. Weak players fear crosscuts like White 1 and 3, but that is no excuse to play Black 2 at 3, for example, and allow White 2. The loss from doing that would not

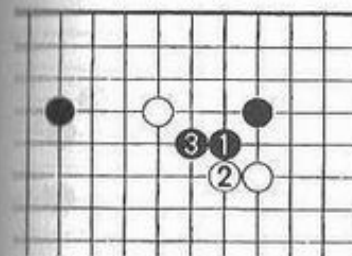


Dia. 9



Dia. 10

stop at the corner. The number of variations is not so large, so it is worth practicing the countermeasures to this crosscut and having them ready. Beware, however, of the rule about extending from a crosscut. It will not do you any good unless you really understand it.

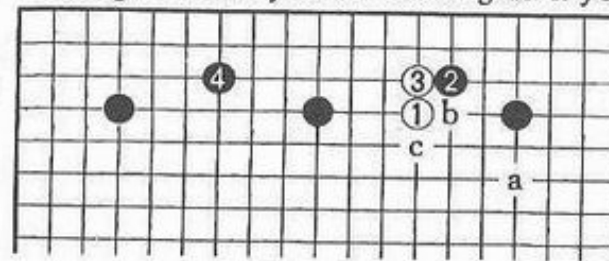


Dia. 11

Dia. 11. When faced with a white double approach, you should forget such ideas as making the black corner stone live, or defending the corner territory. The main point is to get out and break through the enemy's enclosing

net, that is, to cut White aggressively in two. Black 1 and 3 may seem like slow moves, but they are not. Dividing White in half, they are the strongest moves of all.

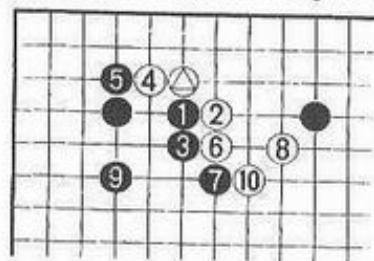
Dia. 12. Here is a bad example. Ordinarily Black 2 is played at 'a', but Black wants to exchange 2 for 3 to strengthen the upper right, then play 4 and strengthen the upper left too. This is no way, however, for the stones to go walking. In particular playing Black 2, then leaving it, is something I'll thank you not to do again. If you must



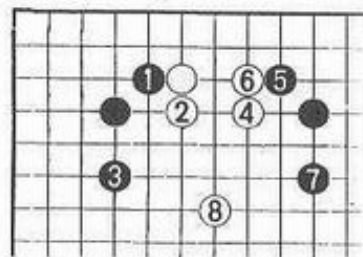
Dia. 12

play Black 2, -then at least you have to follow it with Black 'b', White 'c' before going on to 4.

Now look at Dias. 13 and 14. There should be no complaints about the way the black stones are walking in these two diagrams. Complaints – how could there be any? Both diagrams are josekis, aren't they?



Dia. 13



Dia. 14

Dia. 13. A word of advice to those who pin too much faith on josekis: there is nothing absolute about them. In fact, when White enters Black's sphere of influence with $\triangle$, whether in an even or a handicap game, to greet him with the old faithful attach-and-extend joseki from Black 1 to 9 is definitely wrong.

Why? Because White is caught in a pincer attack, and this is Black's golden opportunity to take the initiative and attack. He must not make life so easy for White with 1 to 10.

Dia. 14. Much better is the diagonal contact play at Black 1, which keeps White from settling himself. Walking through the ordinary sequence up to 8, White feels as if caught in a cross-fire between the black groups to the right and left.

A word of advice, just to be sure: josekis must be selected to fit the occasion.

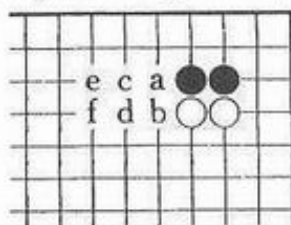
CHAPTER 4

The Struggle to Get Ahead

The Struggle to Get Ahead

There is a certain kind of racehorse that can settle the outcome of a race at the starting line. Let him dash out to a good start and take the lead, and although other horses may draw even with him from time to time, if he runs true to form you don't have to watch the race to know who will win.

What does this have to do with go? The stones do not run around on four legs, but the struggle to get ahead occupies an important place in the game.



Dia. 1

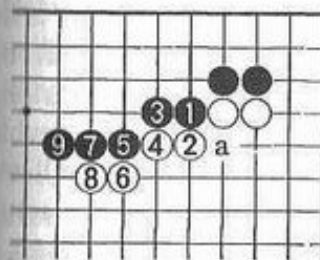
Dia. 1. When opposing stones touch each other like this, the question of who gets ahead and who falls behind can decide who takes the lead in the whole game.

In spite of this being such a critical position, one often sees beginners leave it as it is, both sides forgetting about it as they trade moves elsewhere. Watch a stronger player's game; you will rarely see a row of black and white stones like this, lined up shoulder to shoulder, left to stand as it is.

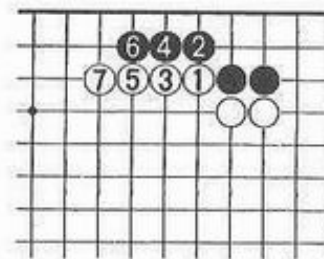
How should Black play if he has sente? If he plays 'a', he is getting one step ahead of White all right, but then White plays 'b'. If Black keeps straight on with Black 'c', White 'd', Black 'e', White 'f', he gets a straight line of stones, but so does White. If they continue in the same way to the left edge of the board, the end result is the same as if White had started at 'b', followed by Black 'a', White 'd', Black 'c', etc. It does not matter who takes the lead. This is not the way to get ahead.

We will have to modify our thinking. The real meaning of 'getting ahead' is 'bending around the enemy's leading edge.' If Black realizes that, he will use his turn differently.

Dia. 2. He will bend around White's edge with 1. The proverb that says to 'hane at the head of two stones without even looking' refers to situations like this. White 2 to Black 9 show Black playing very conservatively, but even so, he is opening out grandly at every step, while White is retreating at every step. Not only that, but White cannot really expect to get away with this sequence. Somewhere along the line Black will cut at 'a' and White's position will crumble.

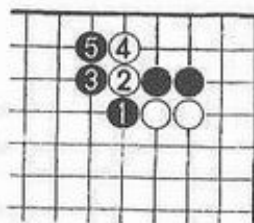


Dia. 2



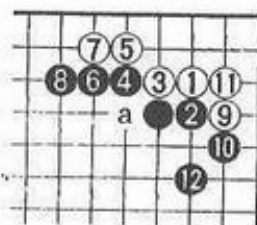
Dia. 3

Dia. 3. If White has sente, he will play 1 to 7. Black can crawl on the second line — the line of defeat — all he wants, and White will answer him gladly at every step. Compare this diagram with the last one. The more you look at them, the more forcibly the difference strikes you. There should be no need to explain the meaning of 'getting ahead' any further. Dias. 2 and 3 are enough.



Dia. 4

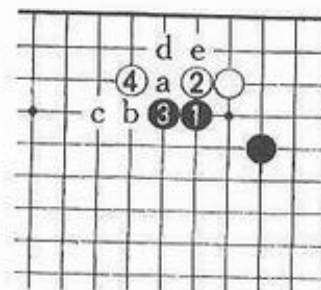
Dia. 4. What Black must be careful of in playing his hane at 1 is the cut at 2, which is the only counterattack White can muster. Here White 2 ends in simple failure as Black plays 3 and 5, but there are times when it is not so. When you hane, be prepared for the cut or your hanes will frequently get you into unexpected trouble.



Dia. 5

Dia. 5. This shoulder-to-shoulder formation arises in actual play when White invades immediately at the three-three point under Black's four-four point stone. If White cuts with 5 at 'a', Black 5 (or 6) means trouble, or rather disaster, for him. The sequence walks itself out to 12 and comes to a pause, with White getting actual profit and Black getting outer influence. Whose result is better? That should go without saying, but I'll say it: Black's is definitely better. For that reason White never invades immediately at the three-three point under a black four-four point stone, except in special circumstances.

Dia. 6. (next page) Players with a little experience invariably know the sequence in which Black presses with 1 and 3 and White answers with 2 and 4. It is a joseki. Few people, however, seem to know the real meaning of these moves when they play them.



Dia. 6

What is Black trying to do with 1 and 3? The answer is the same as in the last position: he is trying to get one step ahead of White, to gain the advantage.

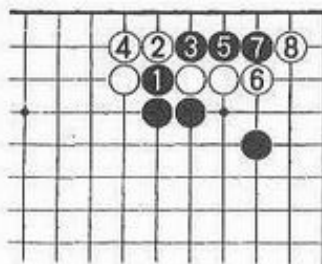
Hearken, ye who casually play White 4 just because it is the joseki, and learn its true meaning.

'Why bother? The move is the same whether you know what it means or not.'

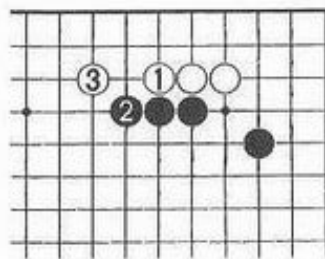
Yes, but that is why you don't improve. Try playing moves you understand, for a change. For one thing, it will make the game twice as interesting.

Black 3 goes one step ahead of White 2. To even the score, White goes one step ahead of Black at 4. If White plays 4 at 'a', followed by Black 'b', White 4, Black 'c', etc., he will never get ahead of Black.

Of course when he jumps ahead to 4, White has to worry about Black 'a', White 'd', and the black cut at 'e', but if he has an answer ready to that, then he wants to try to get ahead at the earliest possible moment, namely 4. His answer is on the next page.



Dia. 7



Dia. 8

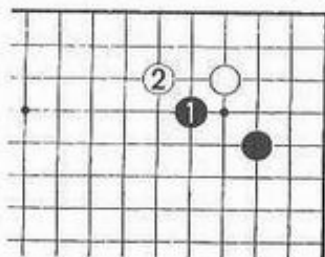
Dia. 7. If Black pushes through and cuts with 1 and 3, White stubbornly connects at 4 and wins the fight through 8. Provided he has this read out, he is safe. If he still feels uneasy, however, he may find himself in the next diagram.

Dia. 8. 'Isn't it all right for White to crawl once more at 1, then jump ahead to 3?'

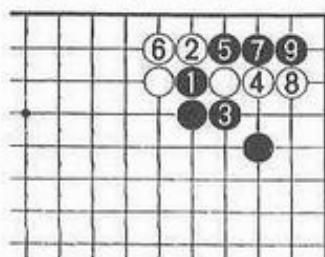
No, it isn't. You have to take the earliest possible opportunity to get ahead.

Dia. 9. 'In that case, when Black makes his first pressing move at 1, although there may be some risk, why doesn't White jump ahead with 2?'

That's naturally worth considering. All I can say is that it depends on the time and the circumstances, or rather that it does not do to play thoughtlessly and at random,



Dia. 9

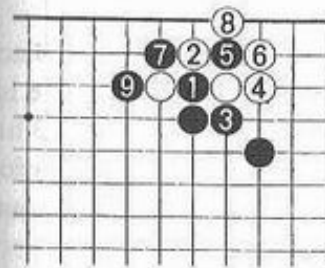


Dia. 10

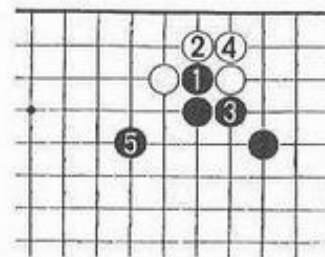
or just to depend on intuition. In this local encounter White 2 is unplayable. That is a definite fact.

Dia. 10. Here is why it is unplayable. Black 1 and 3 definitely work now, which means White's position is clearly bad. If White plays 4, Black cuts at 5, and if White connects at 6, Black captures the corner with 7 and 9. White certainly cannot play this way.

Black must not cut at 6 instead of 5, however, or White will gladly capture the cutting stone and get a pon-nuki.



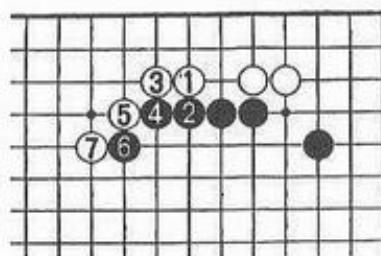
Dia. 11



Dia. 12

Dia. 11. When Black plays 5, suppose White follows the proverb about capturing the cutting stone with 6. The outward might Black gets from 7 and 9 gives him an unquestionably superior result. If the ladder is against him, he should first play a ladder block to establish it, then embark on 1 and 3.

Dia. 12. Accordingly, White has to reply to Black 3 by connecting with 4, but the thick wall Black gets gives him fine momentum. White's position is low and lacks momentum. This is not a very good result for him.



Dia. 13

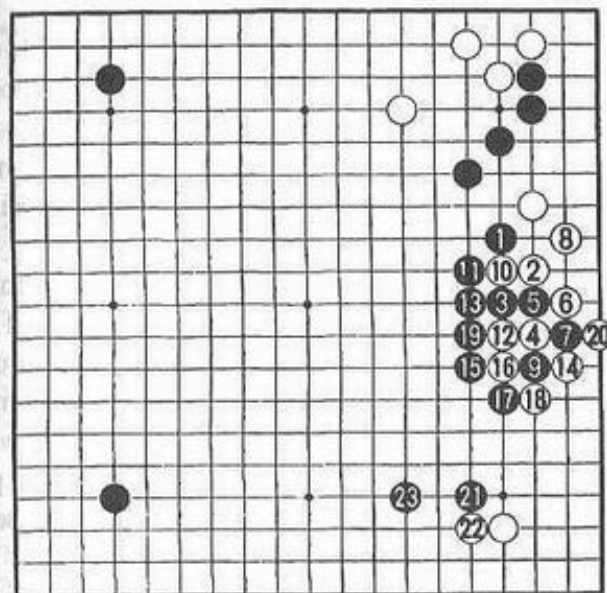
Dia. 13. Having gotten a step ahead of Black with 1, is White going to hold his advantage? What will be the result? Black will push onward with 2 and 4, but White has a firm grip on the lead and bends around him with 5 and 7, a double

hane. By now we are into moves that beginners should not lightly imitate, but White is developing beautifully, in full swing.

Looking back to Dia. 6, we see that although Black certainly seemed to be one step ahead when he made his original pressing moves at 1 and 3, White 1 in Dia. 13 has turned the tables on him. Black has to select the occasion for his pressing moves with care, or he may end up just giving White a huge amount of profit.

If Black could stay ahead forever with his pressing moves, then all players would use them more often. One of the reasons they are not played constantly is that White can turn the tables with 1.

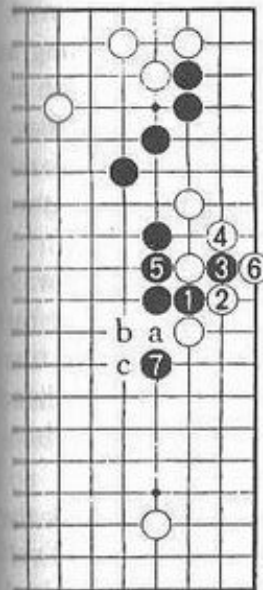
Dia. 14. (next page) This is an actual game from a professional tournament in March, 1970, between Masao Kato, currently a leading star in the go world, and Reiko Kitani (now Reiko Kobayashi. She had black in this game and won by resignation.) Black 1 and 3 and White 2 and 4, leaving gaps open everywhere, may seem like a very dangerous way to play, but both players were struggling to get ahead in full awareness of the risks. Look at the way they fought for the lead up to Black 23 and you will have a glimpse of what professionals go after,



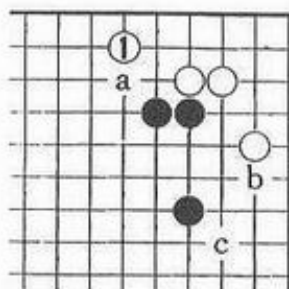
Dia. 14

and how they think. After the game it was decided that Black got an unsatisfactory result on the right side.

Dia. 15. Black 1 to 7 here would have been better. Next the players focused their study on White 'a', Black 'b', White 'c', and the ensuing fight.



Dia. 15



Dia. 16

Dia. 16. Look at White 1. Why is it that even professionals choose this low, stooping knight's move instead of jumping out to 'a'?

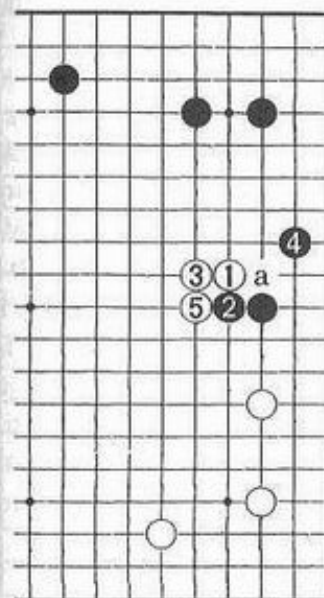
White would not be in any immediate danger if he jumped out to 'a'. The question is one of potential, which professionals worry

about a great deal. If White plays 'a', Black can push through and cut; that threat makes Black 'b' etc. sente, which means White cannot hope to jump out to 'c'.

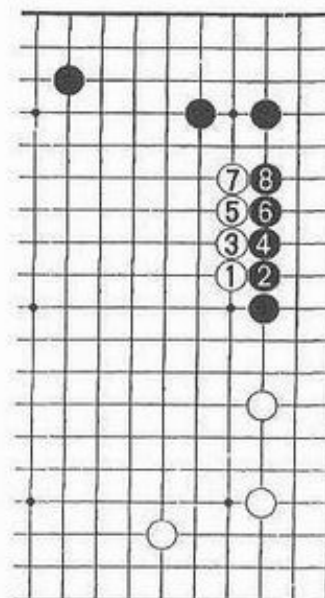
Dia. 17. (next page) A shoulder play like White 1 is frequently used to reduce a large enemy framework. Black pushes at 2 and White answers with 3. As long as White stays ahead, satisfied with a modest reduction of Black's framework, he is in negligible danger. Next Black makes the knight's move at 4, and readers who do not understand why he does so should read the next paragraphs carefully.

If Black plays 4 at 5 and keeps pushing, he will always be pushing from behind and White will always be out in front. In this situation there is no way for Black to turn the tables. The wall he makes for himself is neutralized by the secure white stones lying just below. For those reasons Black does not play 4 at 5.

Black 4 gives Black's own stones a solid base. At the same time, it robs the white stones of their base and sets them drifting. If Black omitted 4 and let White block



Dia. 17

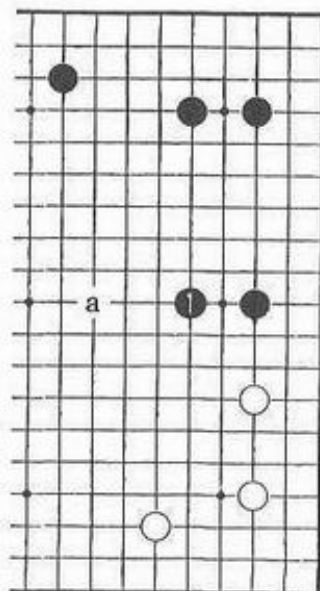


Dia. 18

at 'a', everything would be reversed and he would be in trouble. White 1 to Black 4 have become a middle-game joseki.

A (3 kyu): 'I always feel reluctant to play moves like White 1 because they let Black make territory with 2 to 8 in Dia. 18. I would never play White 1 in this position.'

I understand how A feels, but the territory Black gets with 2 to 8 in Dia. 18 amounts to at most about ten points. The value of White's outer influence cannot be calculated precisely, but he does not seem to have come out behind on the exchange. Well, amateurs always tend to overestimate the importance of actual territory, but if White feels this way and just looks on without

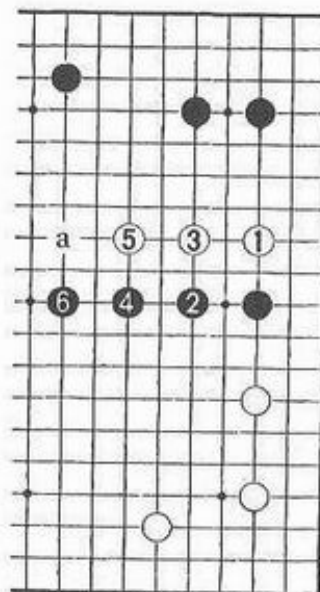


Dia. 19

doing anything, Black will enlarge his framework with 1, and next 'a', in Dia. 19, and then it will be too late. Before that happens White has to take the plunge, pull himself together and make some move into Black's framework.

Dia. 20. The single-handed invasion at White 1 is also possible. It looks a little risky, but that depends on the whole-board situation. Black's one-space jump to 2 is the normal response — there is a saying that a one-space jump is never bad — and if both sides keep jumping all the way across the board Black gets a fair result.

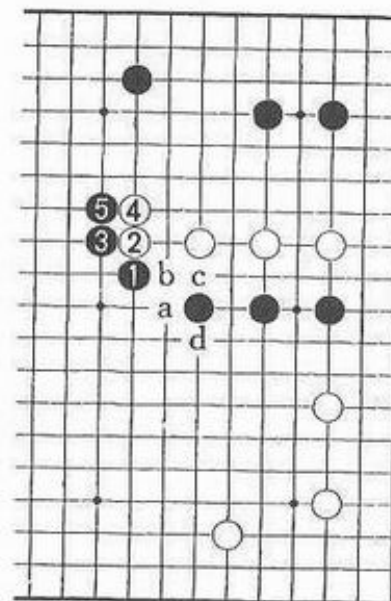
But wait a moment. This is the struggle to get ahead all over again. What is the point in Black's jumping first if he and White are just going to go straight across the



Dia. 20

board? He may as well let White jump first. The struggle to get ahead ought to be carried on more vigorously than this. Of course, if White ignores 6 Black 'a' will put him in a tight spot, but Black should not wait for White to make a mistake like that. He should learn to look for ways to press his one-step advantage more forcefully.

Dia. 21. The knight's move at Black 1 is the key point in the struggle. If White plays 2 and 4, Black keeps full pressure on him with 3 and 5. Black 1 is the move that puts Black on the offensive and White on the defensive. This is where the attack begins. If Black were to let White play 1, the situation would be reversed. The side that leads should have its eyes peeled for the first opportunity to shift to a knight's move and start attacking.



Dia. 21

Now that I have that marvel of civilization, a television set, in my house, I rarely go to the movies, but up until ten or fifteen years ago I used to go five or six times a month. It was nicest to go to the first-class theaters in the Ginza and Shinjuku, but a scarcity of pocket money often sent me to spend the day watching a triple feature in some small, dirty, cheap, third-or-fourth-class theater in some unheard-of place on the outskirts of town. There would be children raising a racket, adults chain-smoking to their hearts' content, and all sorts of odors combining into a stuffy crowd smell — anything but a pleasant atmosphere. Many times, as I wrinkled my brow and held a handkerchief to my nose, I wondered what ever possessed me to enter such a place.

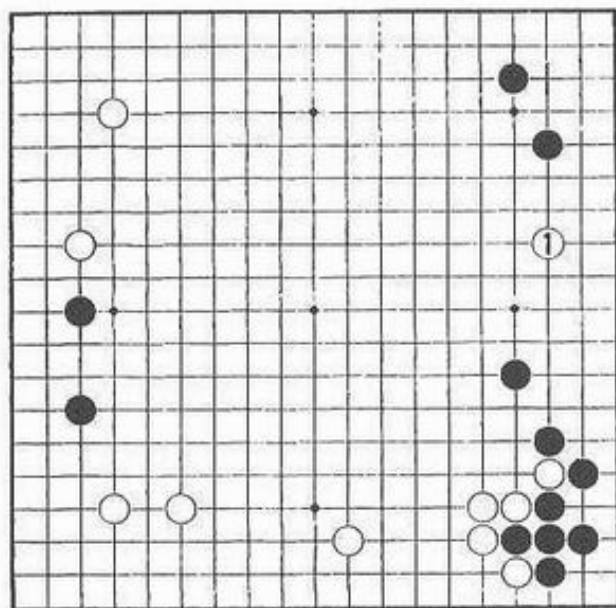
But once I had accustomed myself to the frightful atmosphere, I would find myself taking a strange kind of childish delight in it. Was the man in the next seat smacking his lips over a fried cuttlefish? Then what could be more natural than to go get ten crunchy rice crackers (five yen apiece) and munch away on them while watching the show? Who was that shouting, 'Look out, Kinchan (Kinnosuke Nakamura), there's a bad guy behind you!' as this hero of the pre-teen set charged like a mad lion, surrounded by a throng of enemies? His cheering squad was composed mostly of neighborhood housewives. Surely they realized that their vocal support made no difference to the movie; no doubt they were just trying to enjoy their leisure time to the fullest. Pardon me for laughing, but the sight was just too funny for words. My whole body would shake with mirth.

And pretty soon I would be joining in with this crazy crowd, shouting, 'That's the way,' and so on. There were

faint traces of nostalgia that never seemed to leave me. I was born poor and raised in poverty. I know inside out the plan and the action of the battles in which Yasubei Nakayama felled eighteen foes, and Mataemon Araki felled thirty-six foes, but the enjoyment of watching the lone hero beat down a horde of enemy swordsmen never changed, no matter how often seen. It was just like watching one stone enter a large enemy framework the moment before it became actual territory and stand the enemy stones that rushed to capture it on their heads.

This has been a strange way to introduce the topic, but thinking about challenging enemy spheres of influence revived stale old memories which I could not restrain. Now we can return to the subject. To go from the struggle to get ahead to entering enemy spheres of influence seems to be getting a little off the track, but amateurs are always bungling in the latter situation, so I want to be sure to touch upon it before I forget.

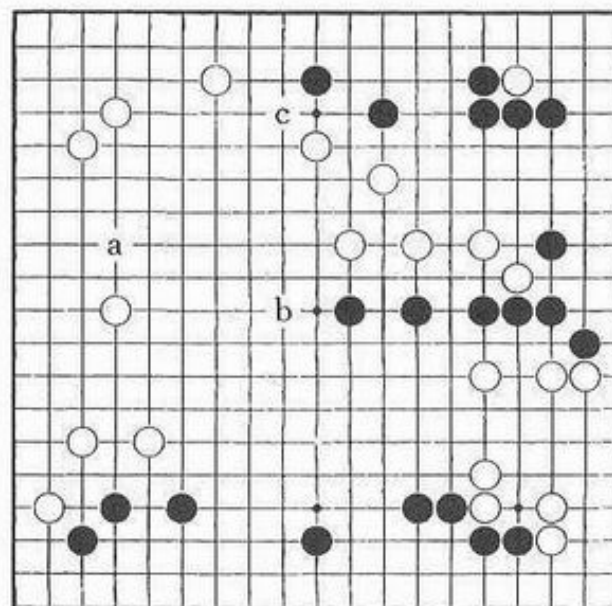
Dia. 22. (next page) White enters Black's sphere of influence on the right side with 1. This is an invasion, and it seems like a natural move.



Dia. 22

Those who feel no doubts about this strategy probably belong to the school that holds that the best way to play, when you see an enemy sphere of influence, is to break right into the middle of it. This is the creed of the jealousy sect; rush right in wherever your opponent has an open extension. No one can expect to make progress with this approach. White 1 is the kind of move that sows the seeds of one's own distress on enemy ground.

The same person who approves of 1 will, when he has Black and White plays 1, feel as if a time bomb has been dropped inside his territory. Then he will rush into a frenzied attack on it, steam spouting from his ears and nostrils, and there will go his game.



Dia. 23

Dia. 23. This is a game between high-level amateurs, in the transition phase between the opening and the middle game. It is Black's turn: where should he play? Let's hear two amateurs' answers.

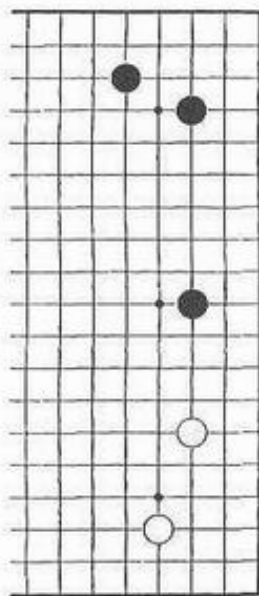
N (shodan): 'I don't know what will happen, but seeing that White's framework is so big, Black has to invade it at 'a'. If he lives or escapes, perhaps he can win. Of course if he dies, he loses, but he can probably manage somehow.'

M (3-dan): '“Manage somehow” doesn't give us much to go on. Black should stick close to his own forces and work his way slowly into White's framework with 'b' or 'c'. That's safer and more reasonable.'

Both these answers are fairly good, but they overlook one important point. They miss the crux of the matter.

The crux lies in estimating the score. One ought to think, 'The score stands thus, so I'll play thus,' adopting emergency measures or just plodding along as the case requires.

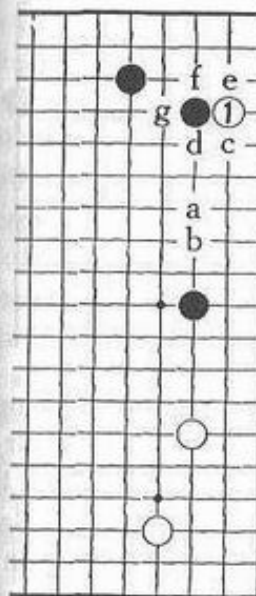
Whether because they do not care about the score or whether because it is too abstruse, amateurs regard estimating it as a terrible nuisance. Many claim not to have estimated it once during their whole go-playing careers. Professionals worry about the score constantly. Even when they are playing very inconsequential teaching games, they estimate it two or three times. It becomes a habit. In extreme cases, which are not so rare in professional competition, a player will estimate the score at every single move.



Dia. 24

What a difference! Ability to estimate the score may account for a fair percentage of a professional's strength. From my own observation, I would say that it is the upper-level professionals who are outstanding in this area. At any rate, knowing the score can profoundly affect the way you play.

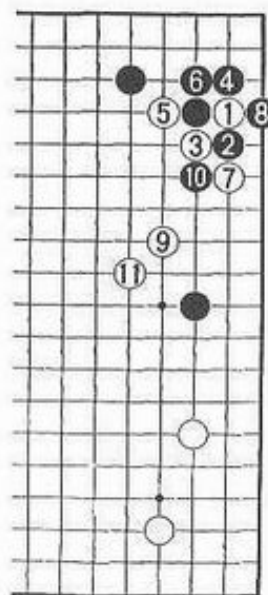
Dia. 24. White to play. How should he challenge Black's sphere of influence?



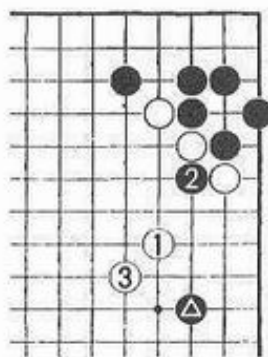
Dia. 25

Dia. 25. I dare say a large number of people would give White 'a' or 'b' as the answer, but White 1 is correct. Professionals know this move as a standard probe (Black may answer at 'c', 'd', 'e', 'f', or 'g'), but to a beginner it must seem strange indeed, while a slightly stronger player will ask why it cannot be captured.

Dia. 26. It is no mistake to think that White 1 can be captured. White's strategy is to sacrifice it, but to use the sacrifice to help himself find a way into Black's sphere of influence. We may regard the sequence up to Black 8 as forced, but then White 9 comes as another surprise. Why doesn't White connect with 9 at 10, or one point to the left of 10?



Dia. 26

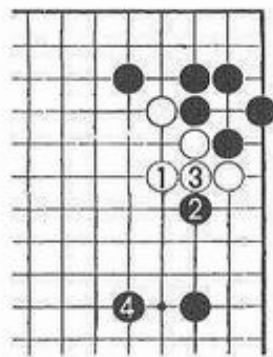


Dia. 27

Dia. 27. White considers his three stones in the upper right as forcing stones that have already done their job and need not be bothered about. This point is a little hard to grasp, but when White enters Black's sphere of influence he must be prepared to fight on unfavorable terms. By offering a small sacrifice in the upper right corner, he has turned the odds on the right side, between Black ▲ and White 1 and 3, in his favor. This way of looking at his moves may make them easier to understand.

Dia. 28. See what happens if White connects with 1. He makes his light stones heavy, and the roles of attacker and defender are suddenly reversed. Needless to say, White's moves in Dia. 27 are rather high-level, and weaker players should not copy them indiscriminately, but if you can understand the essential feeling behind them and find similar moves on your own, you will have crossed another border into fresh territory, and the game will become that much more enjoyable.

Professionals go to great lengths to find ways to fight back on unequal ground. Amateurs feel happy just to have broken into enemy territory; if the group lives,



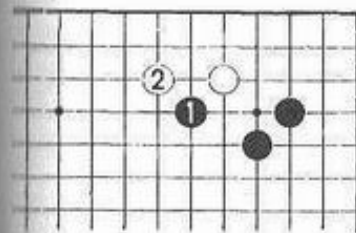
Dia. 28

who cares whether it is heavy or light? This is another deep-seated difference between professionals and amateurs.

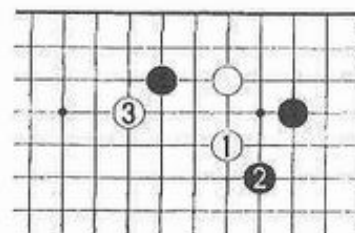
Let's return to the original topic and close it. The following diagrams all show commonly occurring patterns or josekis, but it may be worth while taking a fresh look at them from the standpoint of the struggle to get ahead.

Black 1 and White 2 in Dia. 29; White 1, Black 2 and White 3 in Dia. 30; White 1 and Black 2 in Dia. 31: are not all these stones in energetic motion, struggling to get ahead?

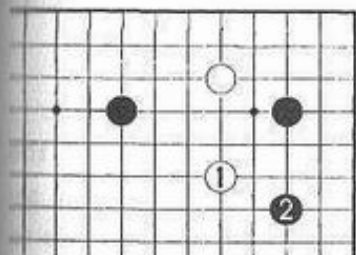
Dia. 32. The sequence starts from the corner with Black 1, and finds both sides struggling and striving in the hope of gaining domination in the center. The struggle will continue after White 10. If this is not a struggle to get ahead, I do not know what to call it.



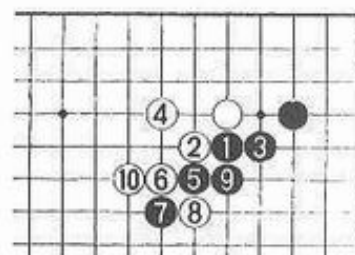
Dia. 29



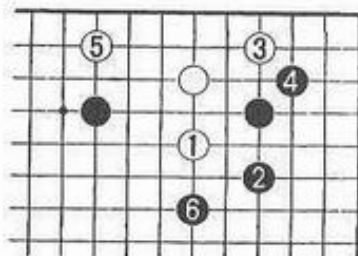
Dia. 30



Dia. 31



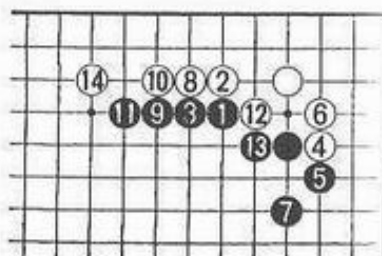
Dia. 32



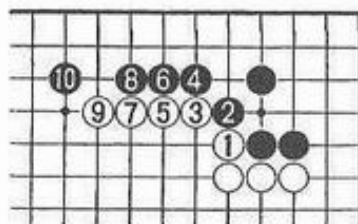
Dia. 33

Dia. 33. The stones are more separated, and the way of thinking is much different, but there is still a sense in which both sides are fighting to get ahead.

Dia. 34. This is another joseki in which White gets profit while Black gets outer influence, but it is also one in which the stones are struggling with might and main to get ahead of each other.



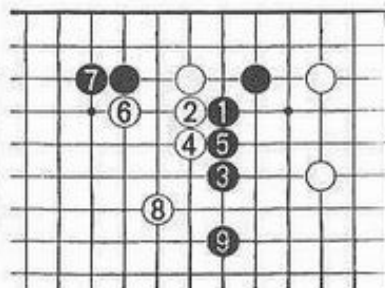
Dia. 34



Dia. 35

Dia. 35. This is in the same family as the last diagram.

Dia. 36. This could be the commencement of the middle game. Black 1 to 9 are a common walking sequence. Next the two sides will continue their struggle to get ahead with a series of one-space jumps in the center.



Dia. 36

CHAPTER 5

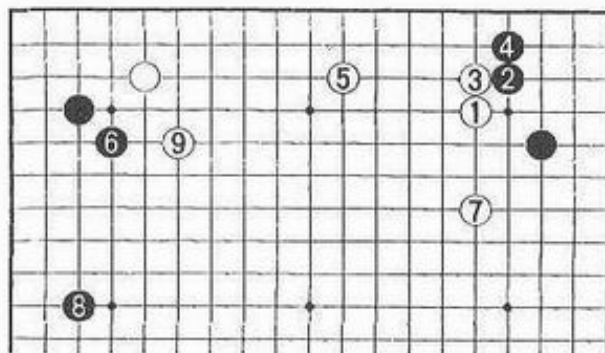
Territory and Spheres of Influence

Territory and Spheres of Influence

While reading a newspaper the other day, I came upon a three-column article entitled,

*'Tsuke-Aji ni Kihon no Katachi; Jikoryu o Yamenasai.'** I started to read, under the impression that it would be about go, but I was wrong. The article dealt with techniques of Japanese cooking, such as the flavoring of clear and bean-paste soups. My attention had been caught, however, so I read on. The gist of it was that there are basic fixed percentages of bean-paste and salt to put into soup stock. I used to make bean-paste soup myself during my bachelor existence, but far from following fixed percentages, I made it without preparing any stock at all. No wonder it never turned out well. Once again I was impressed by the importance of fundamentals in all areas.

Territory and spheres of influence: inability to distinguish between them is one of the weaknesses of amateur go.



Dia. 1

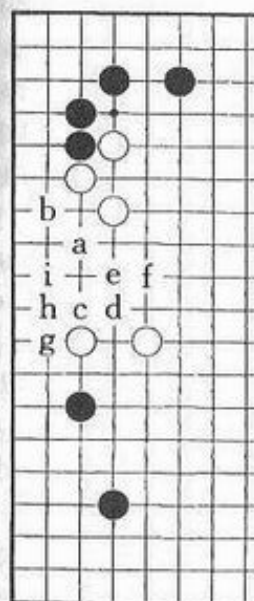
*Literally, 'Fundamental forms for flavoring; don't be a non-conformist,' but *tsuke*, *aji*, and *katachi* are also go terms.

Dia. 1. White 1 to 9 might appear in the opening. It seems to be very difficult to make a correct assessment of this and similar opening positions.

'White will probably get forty or fifty points of territory on the upper side,' say some. If they are playing black, they already feel overwhelmed at this early stage of the game. It is no surprise to see them go on to lose.

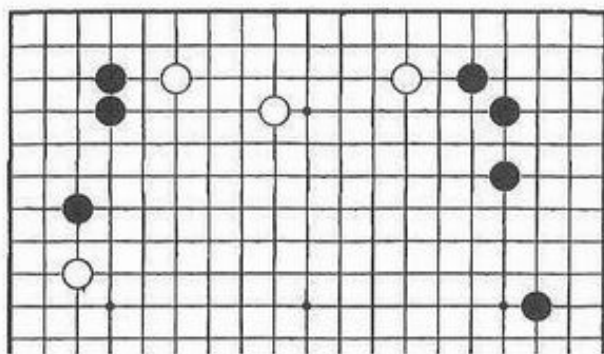
The correct view is that the upper side is White's sphere of influence and nothing more. It cannot be called territory.

What about Black? He may count ten points or so of territory in the upper right corner, but the left side, although it is his sphere of influence, is not his territory yet at all. One must learn to view the board with detachment.



Dia. 2

Dia. 2. Black has x-teen points of territory in the upper left corner. He has a sphere of influence in the lower left corner. White has a sphere of influence on the left side. (What - even this isn't territory? That's right; Black can still invade at 'a', White 'b', Black 'c', etc. up to Black 'i' and get a ko, for instance.)

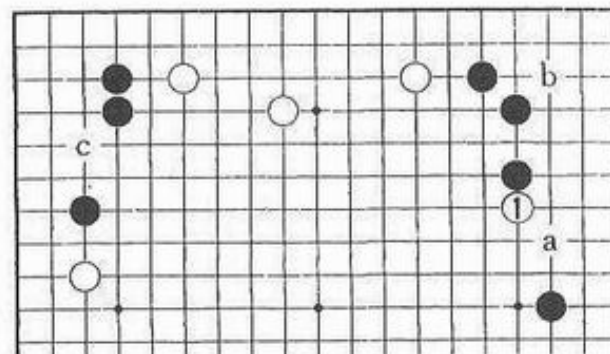


Dia. 3

Dia. 3. What is the reader's view of this opening position? Do I hear him muttering, 'Ten or twenty points for White on the upper side, twenty or thirty for Black on the right side, and about fifteen for him on the left side'? Do I hear him adding that he may not be a go wizard, but at least he knows how to count? It's surprising how many people do not realize that to count territory when the stones are as sparsely scattered as this is fundamentally impossible.

A shodan opponent in a seven-stone game once amazed me by counting the territories, ticking them off with nods of his head, before twenty moves had been played in the opening. Even 'Headshaking' Kano, as Kano, 9-dan, is sometimes called, does not start his headshaking in the opening. He only does it in the endgame, and at that when he is ahead, as a way of unnerving his opponent.

The correct view of *Dia. 3* is that both Black and White have only spheres of influence, which must not be considered territory.

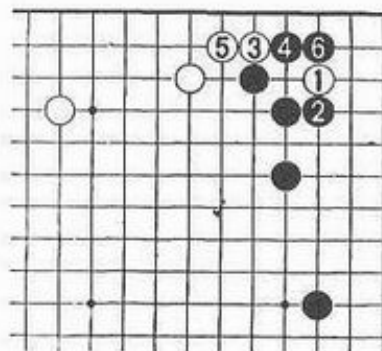


Dia. 4

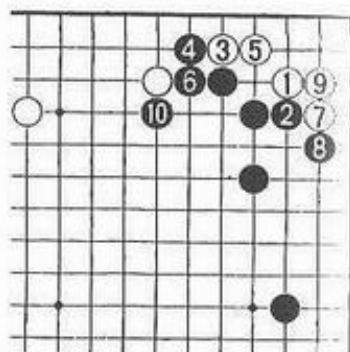
In a handicap game, however, White can hardly avoid thinking in terms of getting more territory than he has a right to expect, while Black never knows what his opponent, who let's say is five or six stones stronger, will do to him.

Dia. 4. Black's territory quickly comes apart when White plays 1, or some other standard move. Given the right time and circumstances, White can easily charge right into the middle of Black's position at 'a' or 'b' and get away with it. In the upper left corner he can reduce Black's territory to nothing with 'c' etc.; in fact, the idea of the upper left corner becoming White's territory is not to be laughed at.

The right side is not Black's territory. The upper left corner may not be White's territory — that would be too much of an assumption to make — but the point is that it takes a great deal of work to surround territory and secure it on your own. If Black can complete his encirclement with 'a' before White plays 1 he may then have territory, but White can still invade with the feeling



Dia. 5



Dia. 6

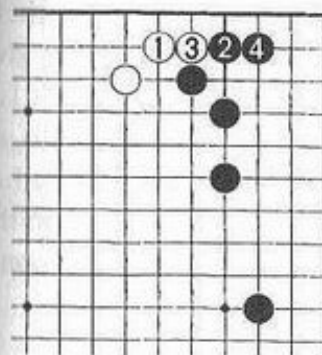
that if he gets killed, he hasn't lost anything, while if he lives, he has a windfall. What about that, Mr. Black?

Dia. 5. For the benefit of those who wonder if White's invasion at 1 is not a bit reckless, Black usually has no better way to meet it than with the natural reply at 2. White's attachment at 3 is a common tesuji. All right then, Black is happy to defend with 4 and 6; now can he count territory in the upper right? Certainly, but don't look at just Black's position. We can't ignore the fact that White's upper-side position has been made much stronger by 3 and 5.

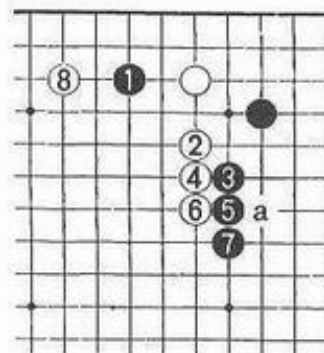
Dia. 6. What if Black blocks from this side with 4? Then White can live easily with 5 to 9. Note Black 10. Many people do not seem to realize what an important stone it is.

Now for a question: from the starting position in Dia. 3, which do you think is a better development for Black — Dia. 5 or Dia. 6?

Answer: Dia. 6 is better. Suppress that guilty gasp of surprise. The difference between White's thickness (Dia. 5) and thinness (Dia. 6) on the upper side is worth



Dia. 7



Dia. 8

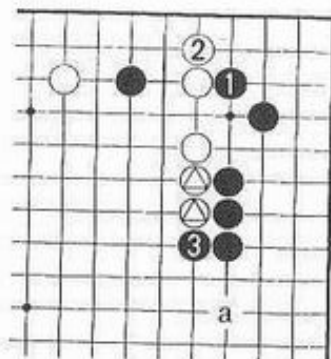
more than the profit or loss in the corner. Bear in mind, however, that if White's upper-side position were already a little stronger, Dia. 5 would become better for Black. There is no rule that says Dia. 6 is always best.

Dia. 7. Black would prefer to ignore White 1, and if he answers it, he should block at 3. Instead, he has fallen back to 2, then fallen backwards again at 4. How humiliating! Yet this is practically the same as Dia. 5. This way of looking at the moves in a different order provides part of the irony of go.

Dia. 8. Black makes a one-space pincer at 1, White jumps out to 2, and Black plays 3. If this Black 3 strikes you as excellent — the only move — you have the right idea. The man who said, 'Not so — I saw a game in a newspaper where so-and-so, 9-dan, made a two-space extension to 'a' instead of 3,' was expelled from the Kageyama school of go. From the standpoint of struggling to get ahead, for example, Black 3 is just perfect.

The pincer attack at White 8 is not really worth the expense of playing White 4 and 6. After being given so much, Black will be happy to let White have Black 1.

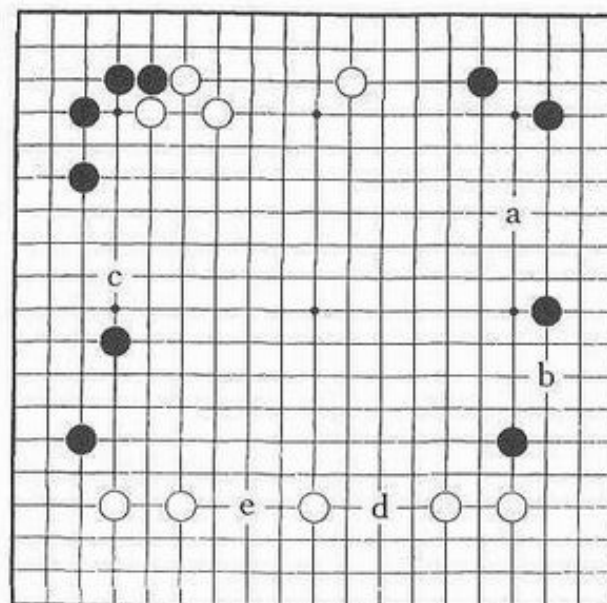
Dia. 9. He will play 1 and 3. Professionals do not make pushing moves like the White Δ 's except perhaps when they have to to avoid being captured, or when they have a stone out toward 'a' that will stop Black's advance.



Dia. 9

I may have said that secure territory rarely appears in the opening, but there are exceptions. This case, where Black extends step by step along the fourth line, is one of them. The basic reason the triangled moves are wrong is that they give Black definite possession of this secure territory. They force him along the fourth line, the so-called line of victory.

What White should have done in *Dia. 8* was to play 4 at 7, or immediately at 8.



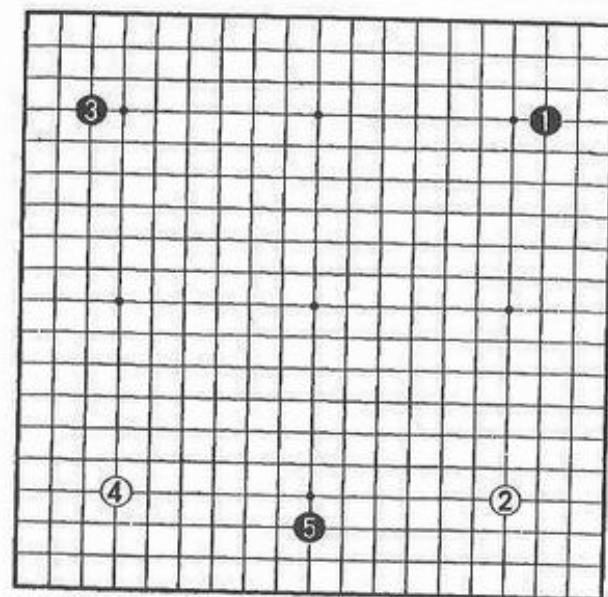
Dia. 10

S. (2-dan): 'You were right, Kageyama, when you said that against a stronger opponent White's territories look bigger, while Black's territories look smaller, or at least Black does not have any confidence in them. *Dia. 10* for example may be a good opening for both sides, but White will invade Black's position at 'a', 'b', 'c', and so on. Black knows he can enter the lower side at 'd' and 'e', but he also knows from experience that he'll be in for trouble if he does because White is stronger. Taking this difference in strength into consideration, I'd like to know what Black should do about White's sphere of influence.'

Some players might be quite unimpressed by large frameworks, but most probably feel as S. does. If you dislike large enemy frameworks, then forget about the usual opening strategy of corner enclosure, corner approach,

then extension along the side. Never mind what others say; the best opening is the one you yourself find easiest to handle. If you have trouble dealing with a white *sau-ren-sei*, then quick – invade the lower side with Black 5 in Dia. 11 and prevent trouble before it happens. Use your imagination. If your games go sour from the opening, you might as well not play.

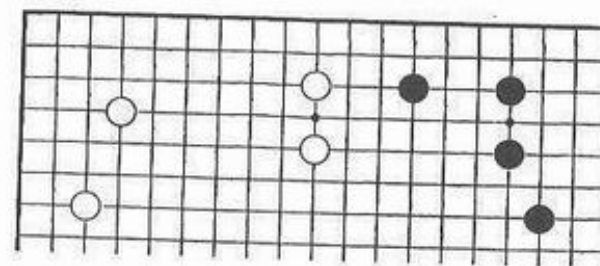
Furthermore, if White invades Black's sphere of influence at 'a', 'b', or 'c' in Dia. 10, he offers a sitting target for attack. Black should rejoice. It is only if he was counting these places as his territory that his calculations are upset, his temper flares, his composure departs, and he rushes headlong toward some mighty failure. If you worry that much about your spheres of influence, then play an opening in which you do not make any spheres of



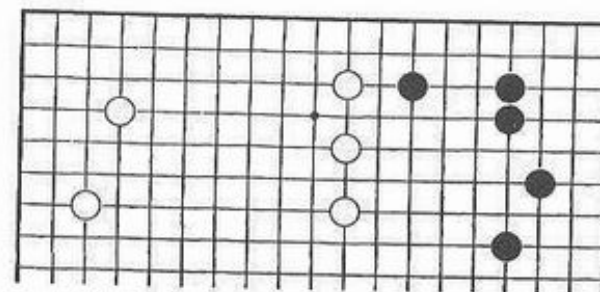
Dia. 11

influence. Go is supposed to be enjoyable, so find openings that fit your own style and learn to enjoy yourself at it.

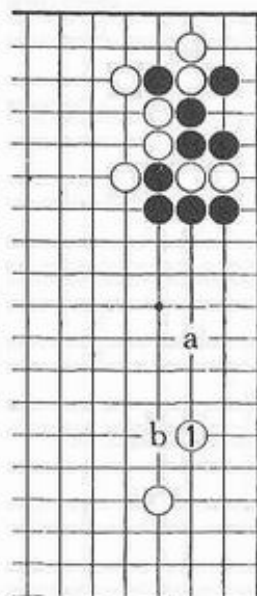
Spheres of influence and territory – what is so important about spheres of influence in the opening? Without my wasting words, look at Dias. 12 and 13. If Black plays as tightly as in these two diagrams, his areas can be considered territory. White has spheres of influence which cannot be counted as territory at all, but even a beginner would agree that White's opening is good and Black's is bad.



Dia. 12



Dia. 13

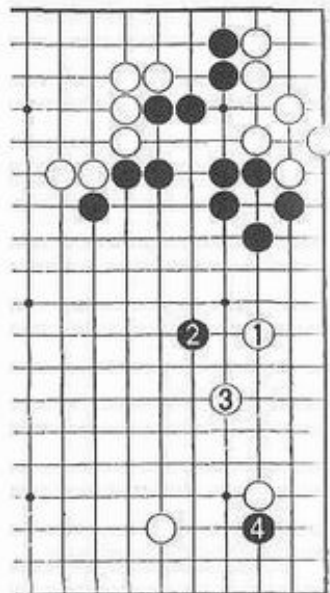


Dia. 14

I certainly do not mean, however, that it is always good to construct large spheres of influence.

Dia. 14. In view of the strong black position in the upper right, for instance, White is correct in holding himself to 1. If he tries to establish a larger sphere of influence with 'a' instead, he invites a lightning black invasion at 'b', which will cause him plenty of grief. White 'a' ignores the golden rule about not approaching enemy thickness, and to those who think that after White 1 it is good for Black to extend to 'a', or one line lower, and expand his right-side territory, I offer another golden rule: don't use thickness to surround territory.

Dia. 15. This is part of a game between two amateur 3-dans. White extended to 1 and Black capped him at 2.



Dia. 15

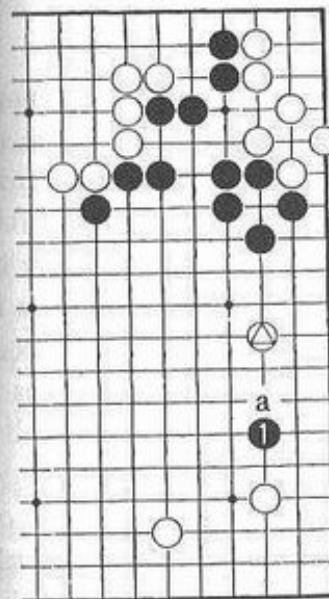
waited for White 3, then probed his defenses with 4. As I was watching all this Black asked me, "What about these moves, Kageyama? I'm starting to climb out of the amateur rut, aren't I?" I thought he must be joking, but when I looked at his face, he seemed perfectly serious.

Black has lots of amateur company in thinking that the capping play and three-three attachment against a corner enclosure are professional moves, but they are mere imitations of professional moves, played without any understanding. The most important thing to learn from professionals is not where they play but why they play there.

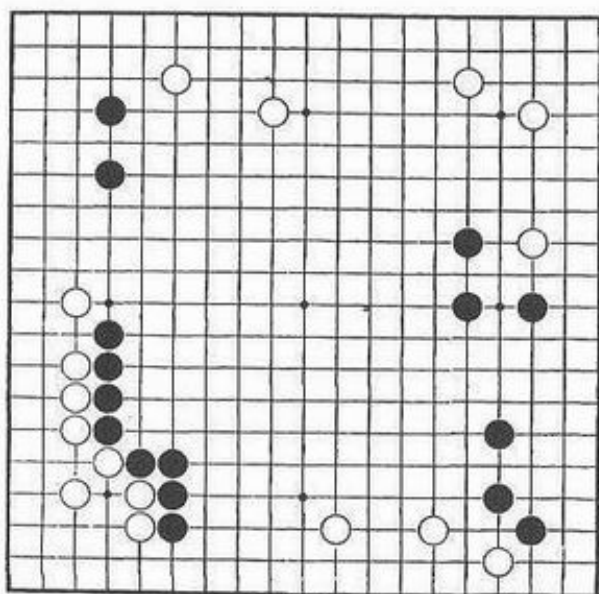
Dia. 16. White's marked stone came too close to Black's

stronghold above to begin with. It should have been held back to 'a' in this situation. Since White had gone too far, Black should have invaded immediately at 1 and punished him for his mistake. The principle is exactly the same as with White 'a', Black 'b' in Dia. 14. 'You're 3-dans and you still don't understand this?' I asked sharply of Black and his opponent.

If Black were to play first instead of White, he should extend all the way to 1 in Dia. 16.



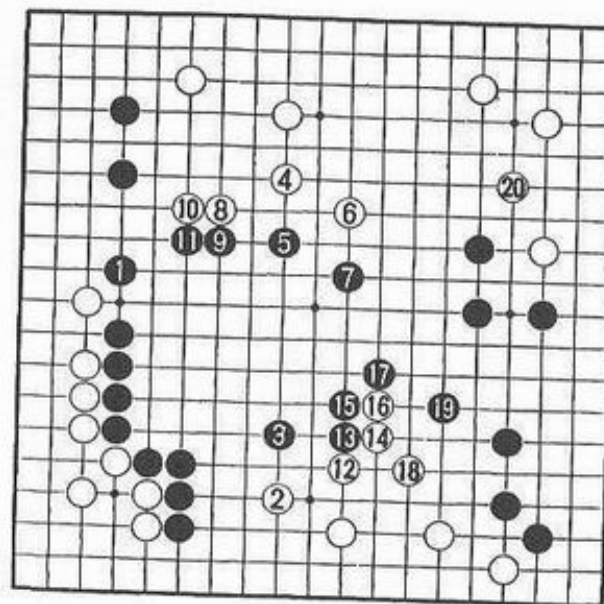
Dia. 16



Dia. 17

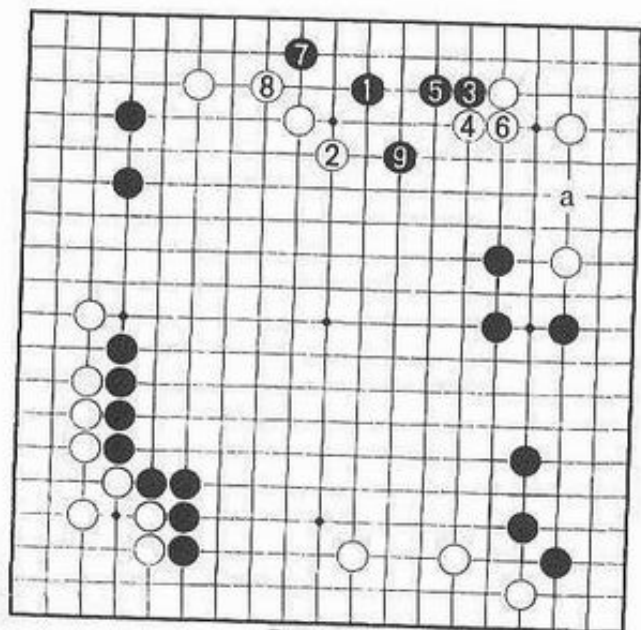
Dia. 17. This is an even game at the end of the opening. Black has placed overall stress on thick outer influence, while White is countering with actual profit at the expense of a little thinness. As far as the balance of territories goes, White has a fair amount of prospective territory in several places, while Black's only prospective territory is about twenty points in the lower right. Perhaps most people would conclude that Black's opening is bad. Amateurs, who are poor at making use of outer walls, tend to have trouble playing this kind of opening because Black is weak in territory. I would like to give two or three examples, starting with this one, of games in which Black has superior thickness, and explain the strategy he should follow in the middle game.

Black to play: how should he proceed?



Dia. 18

Dia. 18. (bad strategy) Most amateurs would employ the following strategy: they would use the solid black wall in the lower left to embark on a project to surround territory in the center by holding White down at 1 and capping him at 3 and 5. Assume White 6 to 20 and try estimating the score. Black has had thing just about the way he wanted, but he is behind in the balance of territory. White has a fairly clear lead on the board, not counting any komi.



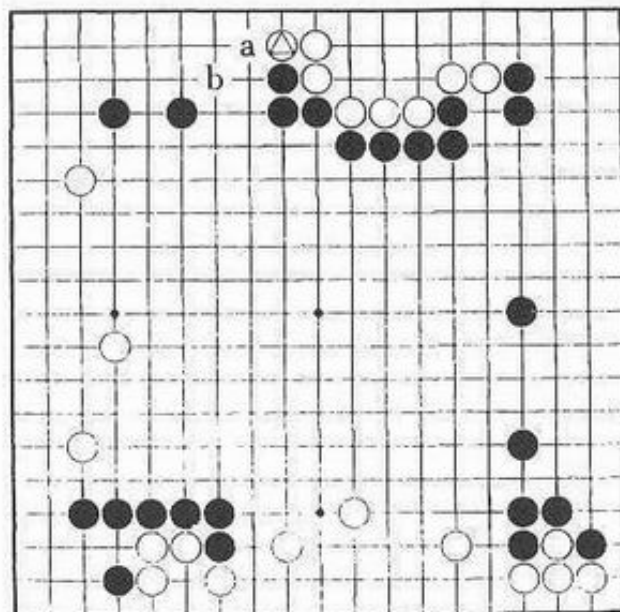
Dia. 19

Dia. 19. (good strategy) Black should search out White's thin spots. There are not any to be found in the lower left or lower right; that leaves only Black 1 on the upper side. Black 1, however, is such a good move that it is practically absolute.

White 2 is rather a nice defense, but Black settles himself quickly and in good style with 3 to 9. Besides settling himself, he has his eye on the white group in the upper left. Now the balance of territory is more even, and Black's overall thickness should see to the rest.

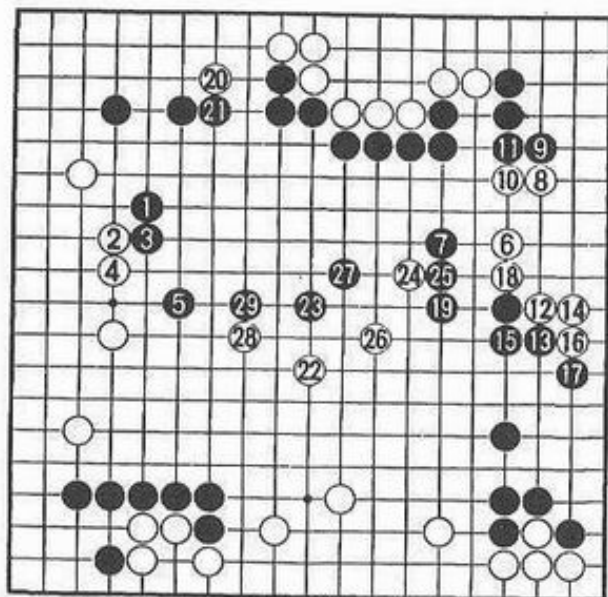
One cannot expect to turn thickness directly into territory. The correct strategy is to have it stare down at the enemy, silent and threatening.

Black 1 at 'a' would be another damaging invasion.



Dia. 20

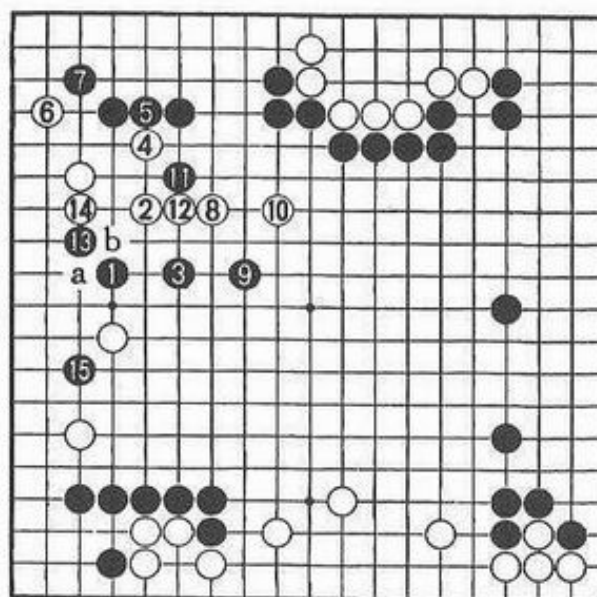
Dia. 20. (a four-stone game) Black to play: where? He has built that beautiful outer wall on the upper side by pushing straight forward from the attach-and-extend joseki in the upper right corner. White has just turned at Δ , since he does not want to be forced to defend by having Black play there. Now the most natural thing in the world, in most circumstances, would be for Black to answer at 'a' or 'b', but if he does not rid himself of this habit of answering, he cannot hope to make progress. Even if he ignores White Δ , does White have any outstanding follow-up move? Cannot Black find a better move elsewhere? This is his perfect opportunity to take the initiative in the game. He must not let it slip.



Dia. 21

Dia. 21. (bad strategy) Black 1 is terrible. Again Black is trying to use his outer wall as a base from which to surround territory. The way the fighting after White's invasion of the right side at 6 goes is not fixed, but since Black's aim was to surround the center he will probably be gloating over the result up to 19. When White makes the shallow reducing move at 22, Black stops him and completes his territory with 23. The middle game is going just as he wanted.

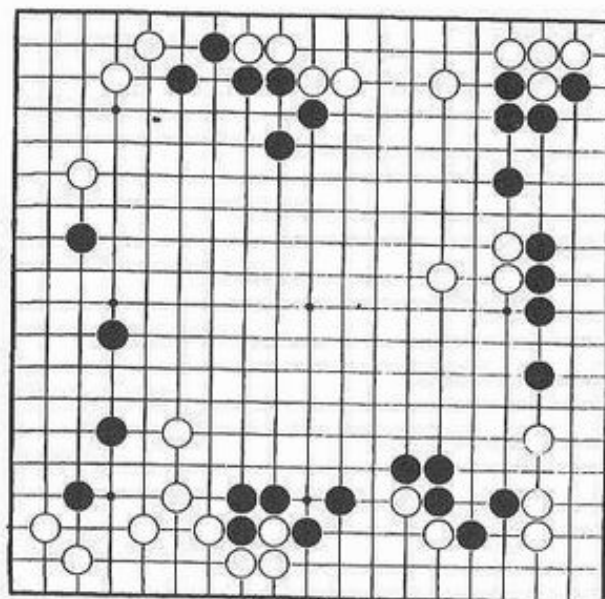
An unbiased estimate of the score reveals how bad Black's strategy is. He has thirty-plus points in the center and about thirty in other places for a total of sixty-plus. White's territories also add up to sixty-plus. The balance of power is fifty-fifty. Somehow, in spite of Black's having had his own way, he has already lost his handicap advantage. He has lost the game.



Dia. 22

Dia. 22. (winning strategy) White's only thinness is on the left side. Black's best policy is to strike there by invading at 1. Not just any invasion will do. In particular, if he plays 1 at 'a', then White 1, Black 'b', and White will crosscut at 13, a tesuji for dodging around Black's attack, so some care is necessary.

If White answers Black 1 with 2, Black attacks him wholeheartedly up to 13 then, seeing his opportunity, detonates a bomb at 15 inside the white group below. White is going to have his hands full answering that. Black's outer walls and outward power really come to life now. White's plight is so bad that I would like to know myself what he is supposed to do next. This is the way for Black to make use of his outward influence.

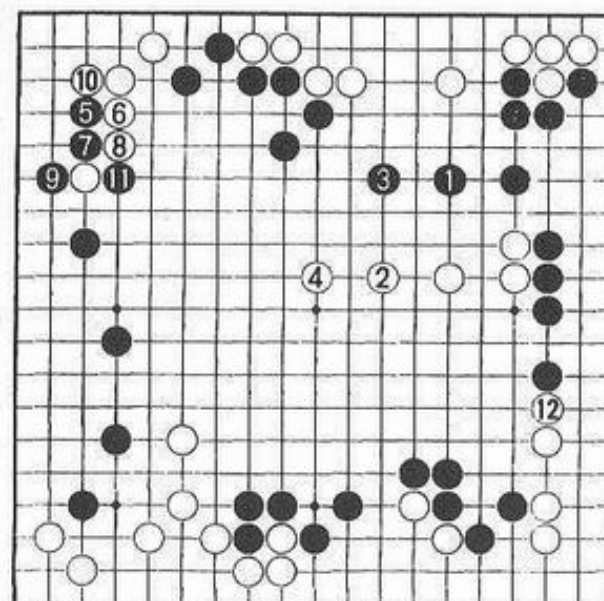


Dia. 23

Dia. 23. (an even game) Black to play: where? We are between the opening and the middle game and White, with all four corners, has a definite lead in territory. This is what the ancients meant when they said, 'If you lose all four corners, resign.' Actually, when one side has given up all four corners he usually has a good, thick game; the only reason he loses is that he does not know how to use his outer walls.

Given Black to play in this position, a glance suffices to tell that he has the upper hand. If he takes the wrong course with his next move, however, White will quickly be able to neutralize his outer influence and make him contest the issue on the basis of territory.

Well Black, what will you do? Attack the rootless, naked white stones on the right side, or do you have another idea?

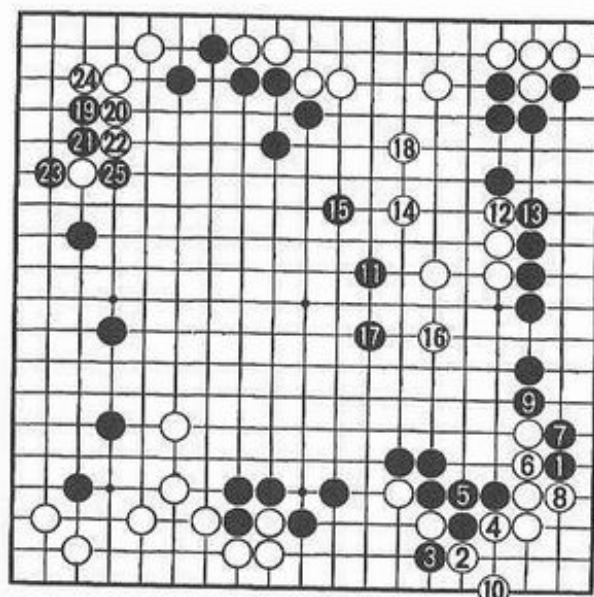


Dia. 24

Dia. 24. (unfavorable) First of all Black has to play 1 and 3 to keep White from linking up. That seems obvious.

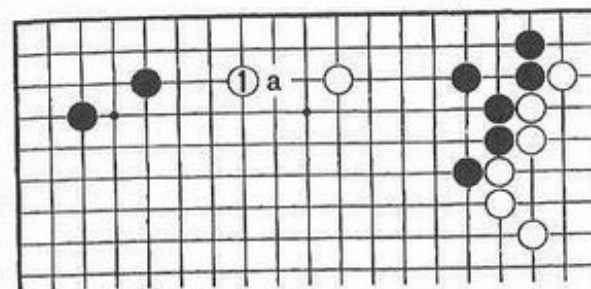
It is wrong, however. This kind of resourceless splitting strategy has no place in the game. White goes loping ahead with 2 and 4, while Black 1 and 3 occupy worthless points. By now Black has no hope of attacking White. Black 5 to 11 take a nice profit in the upper left corner, but once White defends at 12, it is not going to be easy to beat him.

Black 1 and 3 are wrong. Do they look natural to you? Then you will have to reverse your thought processes one hundred eighty degrees if you ever want to play correctly.



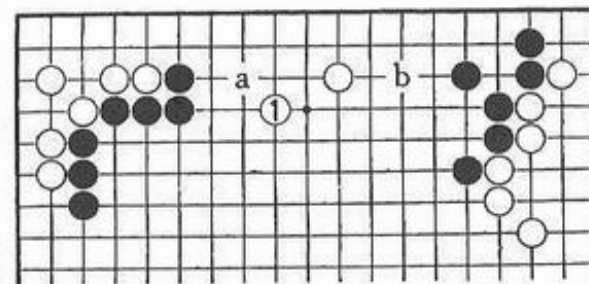
Dia. 25

Dia. 25. (winning strategy) First of all you have to be able to find Black 1. White defends skillfully with 2 to 10, but then you confront him head-on and, like the dauntless Matabei Goto, refuse to budge a step. White runs toward the top with 14 and 18, and you make no futile efforts to cut him off, because he is only running away, not taking any profit at all. As he plays all his stones on neutral points, you seal off the center with 11, 15, and 17, and lo and behold, you have yourself a magnificent outside wall. Next comes the long-awaited raid into the upper left corner. With Black 25 the game is as good as won. Black has thickness and more territory as well. He could not have run a better race.



Dia. 26

Dia. 26. In this type of position White cannot afford to let Black approach at 'a'. If it is his turn he has to make the two-space extension to 1. This is common sense. The player who would not extend to 1 does not exist.



Dia. 27

Dia. 27. This time the 'common sense' two-space extension to 'a' would be like banging one's head against Black's strong wall. One has to develop the instinct not to play like that. White should defend himself with the knight's move at 1, or with an extension in the other direction to 'b'. There is brooding menace in Black's thickness in the upper left, and two-space extensions are not automatically correct.

INTERLUDE

Lecturing on NHK-TV

NHK-TV fills the gaps between annual runnings of the NHK-Cup Tournament with lectures on go on Sunday at noon. Recently these have been doing rather well. The viewer rating, which used to be a fraction of a per cent, has climbed to 1.5 per cent, and two or three thousand solutions to the life-and-death problems are sent in each time. A viewer rating of 1 per cent on NHK is considered to represent seven hundred thousand households, so each lecture is watched by over a million people.

The first fifteen minutes of the lecture are a basic 'elementary corner', and the lecturer who took over this part of the program in April, 1969 (T. Kageyama) drew favorable comment for the clarity and usefulness of what he said. The television production director had a theory to account for his popularity: 'It must be because having been an amateur himself, Kageyama knows what it's like to face a stronger opponent, so he can explain things from the amateur point of view.' This line appeared in a five-column article about me, complete with photograph, in the television guide section of a newspaper. Now that my highly successful, if I may say so, stint as lecturer is over, I would like to write a bit about it.

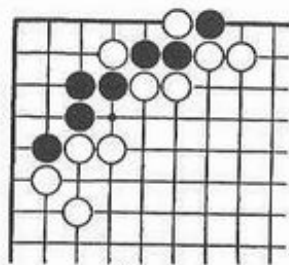
When I was given the elementary corner, I felt right at home. Already, for upward of ten years at the Central Hall and other places, I had been mounting the stand, microphone in hand, before audiences of beginners, so I thought I had the rules and elements down pat. At least I was not concerned about falling victim to stage-fright, but when the time came, things were a little differ-

ent. Before the unblinking stare of a dozen large camera lenses that were sending their signals over the length and breadth of the country, I lost control. My heart pounded, my throat dried up, my voice boomed in the silence of the crucial scene, and to make matters worse, there had been the countdown: 'One minute to go...thirty seconds...ten seconds...start!' How could anyone keep his composure after that? I had a full-blown case of stage-fright. Normally I don't faze easily — the counting off of seconds during a game never bothers me — but this countdown had me going out of my mind.

I went through the short fifteen-minute time in such a state that afterward I could not recall a thing I had said, and just when I was beginning to get warmed up, it was, 'Three minutes to go...two minutes to go...' Between wondering how to bring the lecture to a close and trying not to rush, I was at my wit's end. At least I had done my best. The next couple of sessions were similar ordeals.

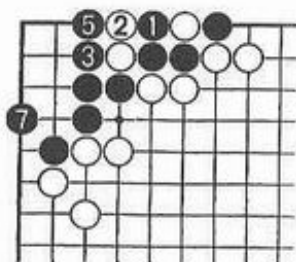
As the people at the studio had said, however, after I became accustomed to the conditions, they gradually ceased to bother me. Once the course got off the ground and my usual fine (?) form returned, I even began to enjoy these television appearances. One thing that helped me make a rapid adjustment was seeing Okubo, 9-dan, the lecturer for the intermediate class, stiffen up too. Knowing exactly what he was going through enabled me to relax.

Okubo and I took turns submitting the life-and-death problems. This being a television show, the easier the problems, the greater the number of responses. It was a bit upsetting to receive fewer than five hundred cards, a steep drop, as I did when I set the problem shown in



Dia. 1

Black to live



Dia. 2

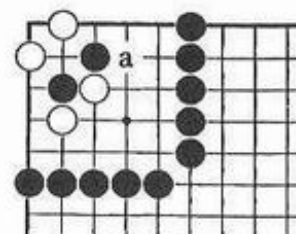
*4: captures three stones
6: connects*

Dia. 1 (Black to play and live).

The answer is shown in Dia. 2. White captures three stones with 4 and connects one point below Black 1 with 6. If he fails to connect, Black can cut there. Black lives with 7. I had not thought of this as an advanced problem, though just a bit on the hard side because of the non-obvious under-the-stones play, but I seem to have misjudged it. The fact that the number of replies went back up to the two- or three-thousand level when I avoided any more such difficult problems made that fairly clear.

What the deviser of problems had to pay heed to even more than making them easy to solve was making them easy to remember on sight. Simplicity was desirable – Dia. 3 (White to play and live) for example. (Answer: White 'a'). The idea was to produce a position the viewer could copy down in a short space of time.

Only two minutes of air time were allotted for the solutions of the life-and-death problems. Once or twice I slipped somewhere in going through the variations, and even if I caught my mistake immediately, before I had time to correct it, 'Cut!' the lecture was over.



Dia. 3

What hurt afterward were the gently chiding letters from sharp-eyed viewers. To answer all of them was a time-consuming task, but I did not want to be accused of evading a question. Some of the writers forgot that the subject was life and death and demanded to know why such-and-such was not the correct answer because it gave one more point of profit. Notwithstanding all the trouble I went to in composing unequivocal answers, no one ever sent me a word of thanks in reply. Can I be blamed for sometimes getting fed up? Such is the price of fame, however, so I am not going to complain.

Just what kyu level to address myself to was always a difficult question. This was supposed to be an elementary course, but Kawai, the first announcer I worked with, played as a 3-kyu, and the program came to rest at his level. I kept wondering if we were not going to lose our audience by going over their heads, but in spite of that the level tended to get higher and higher.

Since I happened to be a 10-kyu shogi player, I tried putting myself in my viewers' place by watching the elementary shogi lectures of Sekine, 8-dan. His discussion of 'the way to use pawns' was like a sermon from the clouds to me. I met Sekine at the studio frequently, so I took the

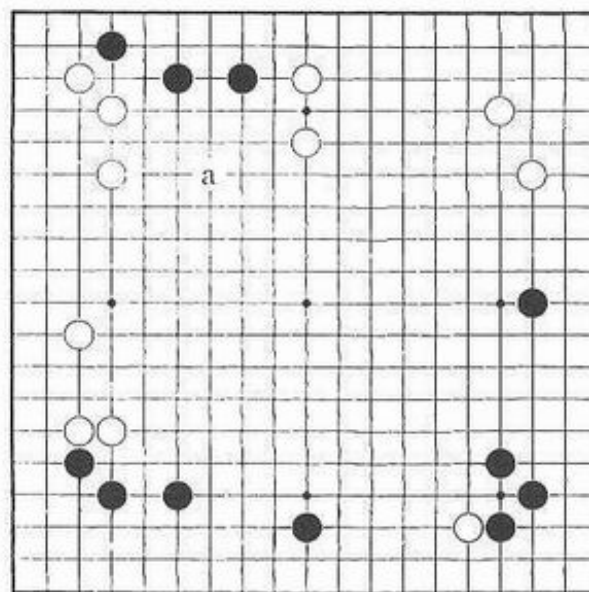
liberty of asking him once if he couldn't bring his lectures down to a much lower level, and this he did. 'The way to use rooks' was intelligible even to a beginner like me, and I began to enjoy the shogi lectures. 'At times you should post your rook as far away as possible, the reason being that the farther it is from the enemy's pieces, the more ranks and files are open to it.' This was reasoning that I could understand.

This had a great effect on my go lectures. I too began to give basic advice, backed up by reasoned arguments, explaining everything thoroughly, in an exaggerated voice, down to the last stone, adding gestures and bodily movements, stressing and repeating the important parts, until I was sure that even a complete duffer could understand me. Each time I would tell myself, 'It doesn't matter if the stronger viewers drop out; this program isn't for them,' but oddly enough, even stronger players seemed extremely interested in my elementary advice. Wherever I went I was told how interesting my lectures were.

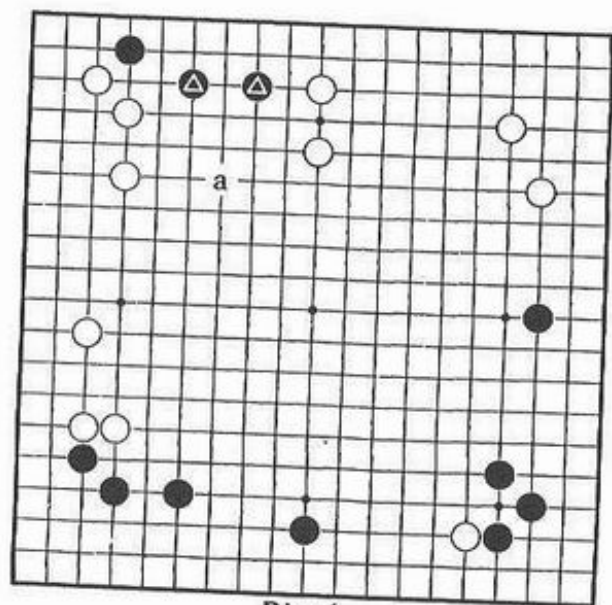
I was gaining confidence, and Kawai and I had gotten perfectly in step with each other, when disaster struck. Kawai was transferred to Shikoku, and his place in the line-up taken by an announcer named Mikami, a real beginner who hardly knew what 'atari' meant, let alone any more technical terms. The questions he asked were completely off base, and if we rehearsed beforehand, he promptly forgot everything he was supposed to say during the show itself, as was only to be expected. We had a serious communication gap. 'Oh dear,' I thought to myself, and the production director even suggested that I do the lectures by myself, but Mikami, in a rare display

of energy, took time from his busy schedule, or rather made it a part of his busy schedule, to attend first the beginners' course at the Central Hall, then the intermediate course, and so on, and went out of his way to create opportunities to talk with me. Gradually we became a better combination, he playing a kind of jester's role. After this I thoroughly enjoyed myself at the videotaping sessions.

I have many pleasant memories associated with the choose-the-next-move problems that were presented to the guest on each show. My masterpiece was the one in Dia. 4, which I set for a professional comic storyteller named Enraku. Black 'a' is the correct answer, and the fact that he guessed it gives you an idea of his strength. What made me choose this problem was that Black 'a'



Dia. 4



Dia. 4

is the so-called horsehead move, and Enraku has a long, narrow head. The name 'horsehead' comes from picturing the marked stones as the two eyes and Black 'a' as the nose. If you picture this image, you should be able to play the move easily (*raku ni*), and this was the start of a whole series of untranslatable puns on the name of my guest that left him helpless. Looking back on the year's experience, I am sure that the person who enjoyed it more than any viewer, more than anyone else, was me.

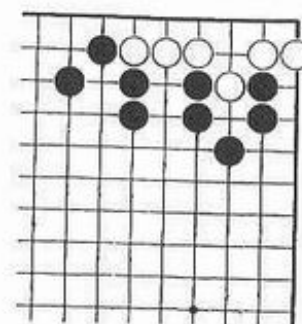
CHAPTER 6

Life and Death

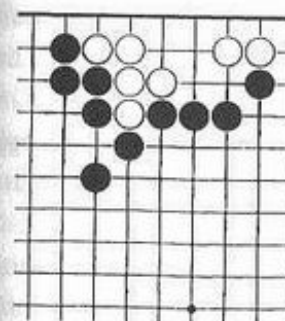
Life and Death

Japan, the loser in the Second World War, has passed the succeeding twenty-some years in peace, but the cold war between the two powers that seem to control the world, the Soviet Union and the United States, still continues, while the rise of a third power threatens to complicate the world situation to such a point that we cannot hope to understand it. Everyone realizes that if there is a real Third World War, using the atomic and hydrogen bombs that in this scientific age both sides have prepared, the world may end in a flash and a boom. No one would start a war like that — not, at least, if he had any sense, but human beings sometimes get carried away. They get carried away and cut, for example, with no regard to who is helped and who is hurt, who gains and who loses. This is to be feared. Let a war start, and a small country like Japan will surely be destroyed. When I worry about this, I lose the urge to do anything; everything becomes meaningless. At least this is not a private fear. Everyone on earth shares it, so ordinarily I dismiss it from my mind. Anyone who leads an abandoned and dissipated life because the end of the world is near is going to experience his own personal destruction first. Desperation and despair are to be feared most of all.

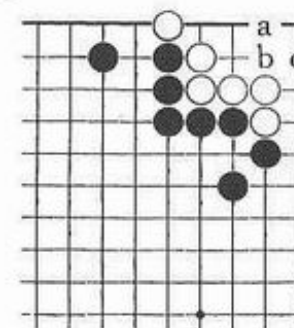
To kill or to let live? I would like to see this disturbing question confined to the stones on the go board.



Dia. 1



Dia. 2



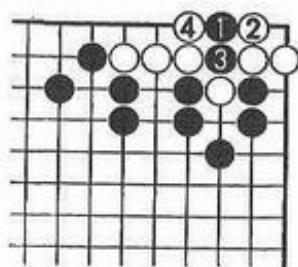
Dia. 3

Dia. 1. Problem: Black to play and kill. A dan-ranked player should have the answer the moment he sees the diagram. Anyone who cannot solve it at all has a doubtful future.

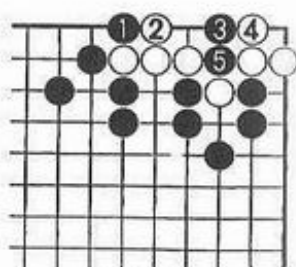
Dia. 2. Problem: Black to play and kill. If you miss the first move you miss the answer.

Dia. 3. Problem: Black to play and kill. There are any number of corner positions that look like this one but are not quite the same, so beware of just memorizing patterns. Black has vital points at 'a', 'b', and 'c' to aim at, but will any of them work?

Answer to Problem 1



Dia. 4

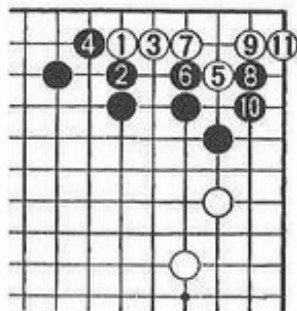


Dia. 5

Dia. 4. (wrong) Black bangs down his first stone on what he thinks is the vital point, but he should have looked harder. White lives with 2 and 4.

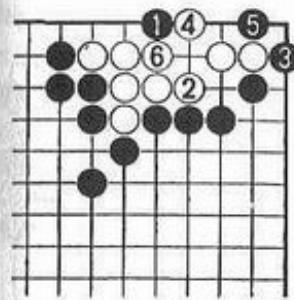
Dia. 5. (right) Black hanes at 1 to narrow his opponent's eye space, and plays 3 after White answers at 2. This is more like it. White is now completely dead.

Dia. 6. When Black has a formation like the one shown and White invades at 1, Black 10 is the killing move. Black may be tempted to shift it one point to the left and give atari, but then White cannot be killed unconditionally.

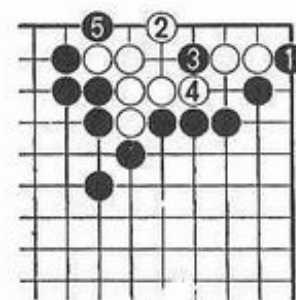


Dia. 6

Answer to Problem 2



Dia. 7

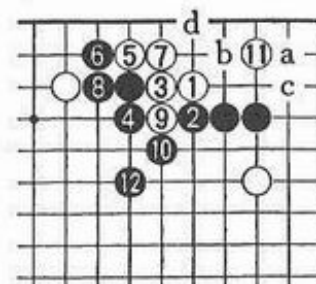


Dia. 8

Dia. 7. (wrong) Players who have reached a certain level tend to fire at random at what look like vital points. A move like Black 1 is called a life-giving move. White's reply at 2 illustrates the correctness of widening one's eye space.

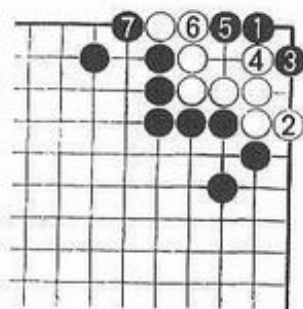
Dia. 8. (right) The hane at 1 is the only move. It is a fatal blow; White cannot live.

Dia. 9. White has invaded the corner and Black has answered with 2 to 12. If White now plays elsewhere, then Black 'c', White 'a' produces the problem. Black may be tempted to make the contact play at 'a', but after Black 'a', White 'b', Black 'c', White 'd', White is alive.



Dia. 9

Answer to Problem 3

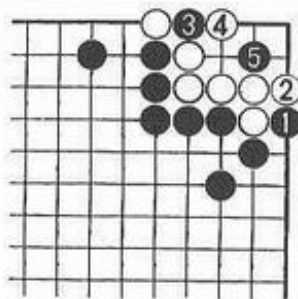


Dia. 10

Dia. 10. (wrong) Black 1 is another random shot at a vital point, and another failure. With maddening calmness White widens his eye space at 2. The result up to Black 7 is a *seki*, and that is equal to life.

Dia. 11. (wrong) This Black 1 is yet another failure. Black keeps on aiming for the vital points, but White squeezes him with 2 to 10 and lives.

Dia. 12. (right) The hane at Black 1 is correct. If White plays 2, Black 3 and White 4 give him the bulky-five shape, and then Black strikes at the vital point.



Dia. 12

The preceding three problems belong in the elementary class, so it is a bit irritating to see them missed in actual play. That shows only one thing: an ignorance of the fundamentals of life and death.

Fundamentals of Life and Death

Life

1. Get more room (widen your eye space).
2. Occupy a central eye-making point (vital point).

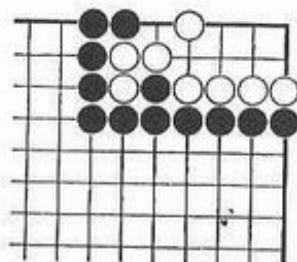
Death

1. Reduce the enemy's room (narrow his eye space).
2. Occupy a central eye-making point (vital point).

The saying that 'there is death in the hane' means that the first fundamental rule for killing enemy groups is to narrow their eye space. Learn this as *the* fundamental rule, then turn back to page 119 and look at the problems again. If you had no idea where to start in on them before, you have a clue now to help you. If you are looking for a general approach to life-and-death problems, try the following. First check the fundamental rule. If it works, you need look no further. If it does not, then try something else, but the fundamental rule should come first. The cases where the fundamental rule works without any alteration may be in the minority, but it is where you should start nonetheless.

Now that we have the fundamentals, let's look at some more life-and-death problems. Some of them can be solved in the fundamental way and some cannot. Try to foresee enemy countermove. The level is elementary to intermediate.

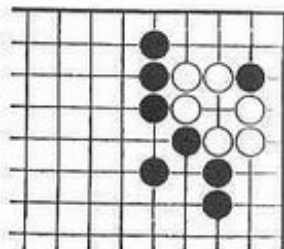
Elementary Problems



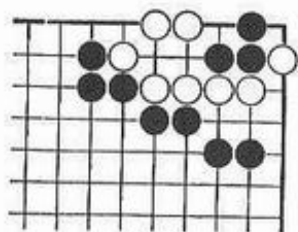
Problem 1
Black to kill

Problem 1. Black to kill. Hint: put all your effort into the first move.

Problem 2. Black to kill. Hint: don't let it become a ko.



Problem 2
Black to kill

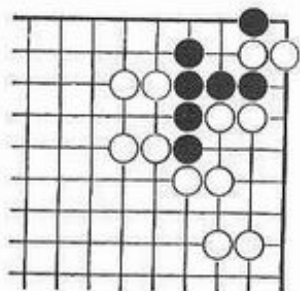


Problem 3
Black to kill

Problem 3. Black to kill. Hint: no hint.

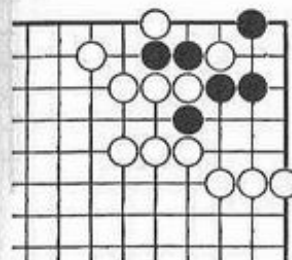
Problem 4. Black to live. Hint: no hint.

The next four problems may seem somewhat harder, but the number of variations is highly restricted, so even elementary readers should not give up.



Problem 4
Black to live

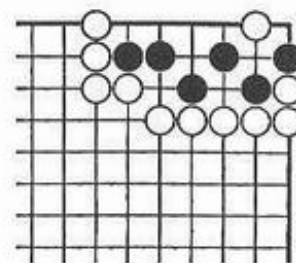
Intermediate Problems



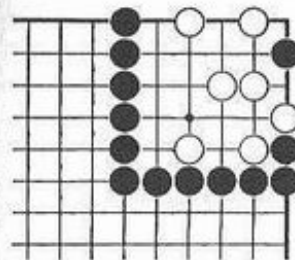
Problem 5
Black to live

Problem 5. Black to live. Hint: you can give up one or two stones as long as you don't lose everything.

Problem 6. Black to live. Hint: this is not so hard, but be careful of shortage of liberties.



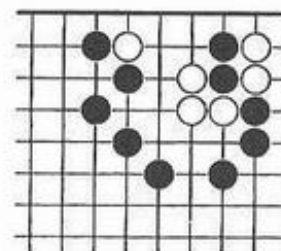
Problem 6
Black to live



Problem 7
Black to kill

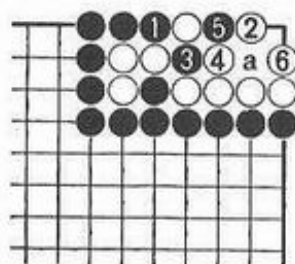
Problem 7. Black to kill. Hint: pay attention to the order of moves. Carelessness invites an unexpected ko.

Problem 8. Black to kill. Hint: again the order is important, and carelessness will probably lead to a ko.



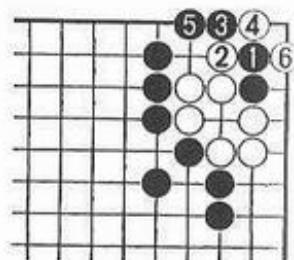
Problem 8
Black to kill

Wrong Answers



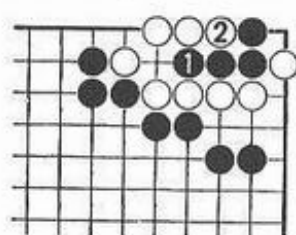
1.

1. White 2 is a good reply to Black 1. White keeps retreating, but in the end he lives. Black 1 at 'a' would also be wrong: White 2, Black 4, White 6.



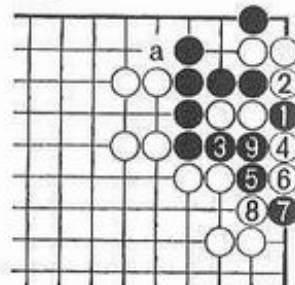
2.

2. Black 1 and White 2 are forced. Black 3 is the mistake; White gets a ko with 4. If Black plays 5 on the corner point to capture White 4, White 5 gives another ko.



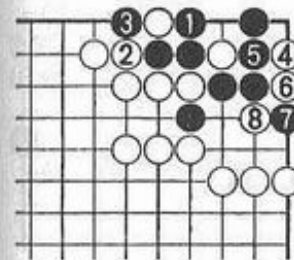
3.

3. Black complacently expects White to connect to the left of 1, after which Black 2 would give him the dead bulky-five shape, but as you can see, White lives with 2.



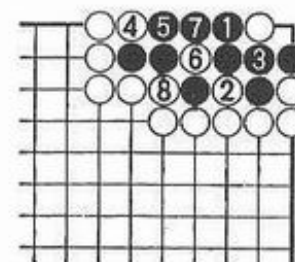
4. 10: connects

4. Black 1 is a failure. White sneaks out with 2 etc. and links up, leaving Black with no eyes at all. If Black plays 1 at 2, however, White 'a' kills him.



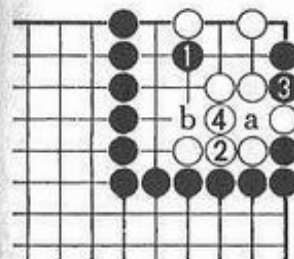
5.

5. White answers Black 1 by connecting for safety at 2, then making the placement at 4. I suppose the reader understands why the cut at 8 prevents Black from making his second eye.



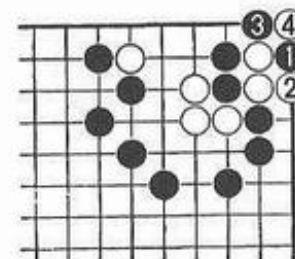
6.

6. At first it looks as if Black can live by blocking at 1, but White doggedly presses his attack and catches Black short of liberties with the throw-in at 6.



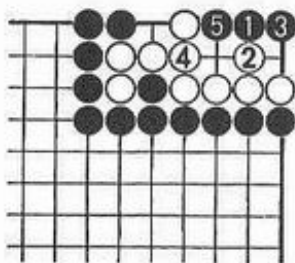
7.

7. Black 1 fails. Black probably read out the sequence White 2, Black 3, White 'a', Black 'b', White is dead, but White plays 4 and has a two-step ko.



8.

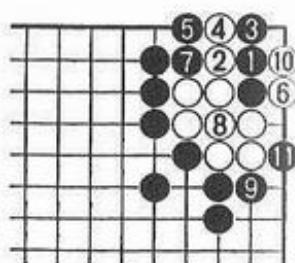
8. Black 1 is a tesuji, but that does not automatically make it correct. White 2 means a ko.



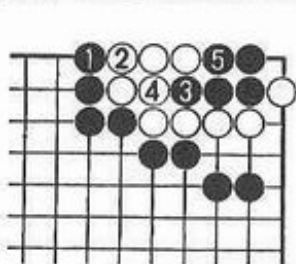
1. White dies

1. Black 1 to 5 make a bent four in the corner. This is not a seki; White is unconditionally dead. If he plays 4 at 5, Black has a throw-in at 4.

2. Black 3 is a deadly calm move. White proceeds to capture the three black stones, but dies anyway.



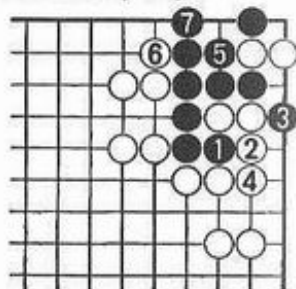
2. White dies



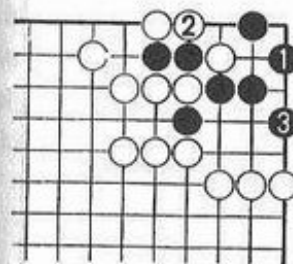
3. White dies

3. Black 1 kills White from the outside. If White plays 2, Black 3 leaves him only 4, and then Black can make the bulky-five shape with 5.

4. Black 1 may lack subtlety, but it is the only move. Now White has no choice but to answer 3 at 4, and Black lives with 5 and 7.



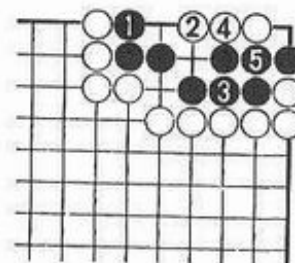
4. Black lives



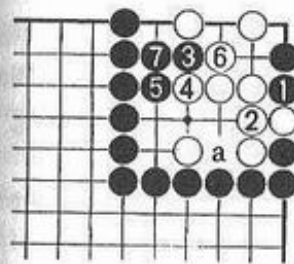
5. Black lives

5. Black withdraws at 1, then lives with either 2 or 3.

6. Black widens his eye space to the fullest extent with 1 and 3. White 2 and 4 create a seki, but that is fine with Black, since for him a seki equals life.



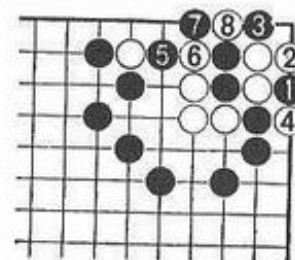
6. Black lives



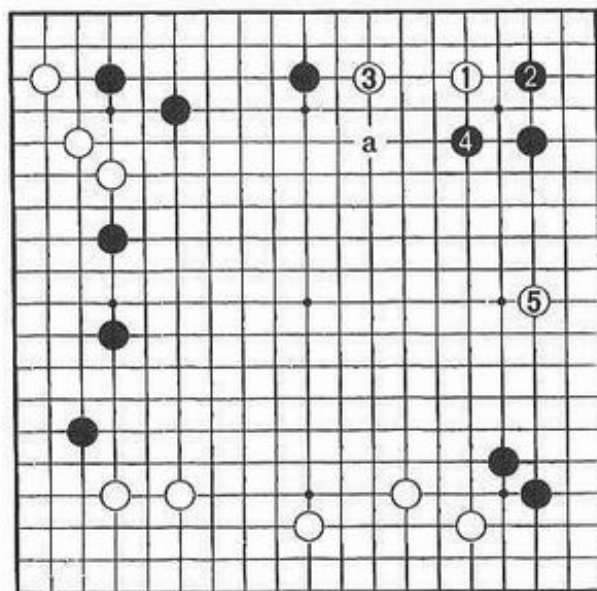
7. White dies

7. Black strikes from within, reversing the fundamental rule, because he has read out that he can kill White with 3 to 7. If he carelessly plays 5 at 7, however, White lives with 'a'. Carelessness is taboo anywhere.

8. Black 1, 3, and 5 are a carefully planned operation. After White 8 captures two stones, Black recaptures by playing one point below 8 and White is dead.



8. White dies



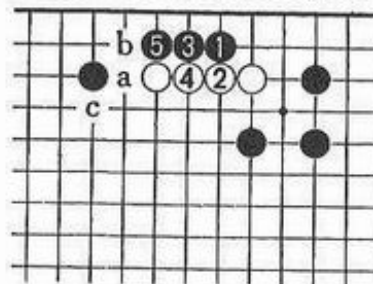
Dia. 1

Dia. 1. This is the opening of an even game. White 1 and 3 are feasible, a slow and steady way of playing. Black applies pressure from the outside at 4, intending to occupy the ideal point at 5 if White responds at 'a'. If Black played 4 immediately at 5, White 4 would leave him too low on the right side.

White, however, upsets Black's strategy by occupying 5 himself. Does the blood rush to Black's head at being thwarted? I think I have seen a traffic safety poster that says 'Temper causes accidents.' Driving a car and playing go are both human activities, so what applies to one applies to the other. How should Black attack White 1 and 3? Let's think about his next move.

Don't think that because I am bringing up an unrelated opening question in the chapter on life and death I am

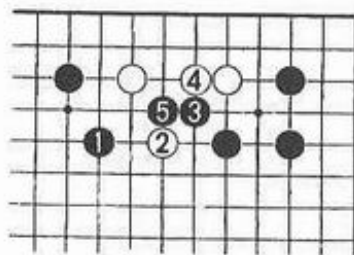
letting my mind wander. The problem is quite relevant. Have more faith in me. A professional go player is not likely to be so scatterbrained. Now how should Black tackle those two white stones on the upper side?



Dia. 2

Dia. 2. Confident players at the shodan or 2-dan level would mostly play Black 1, a sort of disemboweling attack. At times this is indeed effective, so I do not want to reject it out of hand, but what about the present circumstances? Next comes White 'a', Black 'b', White 'c', and White is in very little danger. This is not an adequate attack.

It would be better to encircle White's two-space extension inside a ring of black stones. That would give Black powerful outward influence. Isn't the basic purpose in the game of go to surround things? One of the Japanese characters used to write the name of the game even means 'surround'. If Black can surround White successfully and gain outward influence, that is enough. If at the same time he can contrive to inject some uncertainty into the question of whether White is alive or dead or what, then he will be ecstatic.

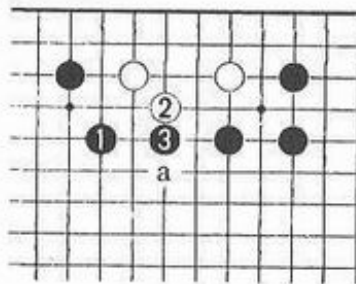


Dia. 3

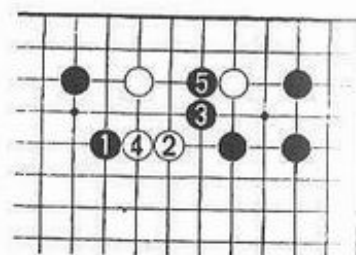
Dia. 3. Black's strategy is to surround White gently with 1. White will naturally try to break through the encirclement with 2, but there is a gaping flaw in this move, and Black 3 strikes it. White is in a pinch. If he plays 4, Black 5 cuts off White 2 and leaves White's main group encircled. White certainly cannot allow this.

Dia. 4. But if White makes his escape with 4, the damage done by Black 5 is unbearable. This is a perfect example of Black gaining profit while attacking.

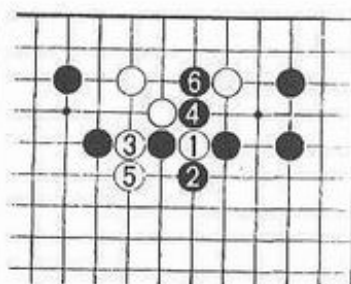
Dia. 5. Should White hold himself to 2, then? Black can wall him in smartly with 3. Black 3 at 'a' would be a concession; the contact play at 3 is ideal.



Dia. 5



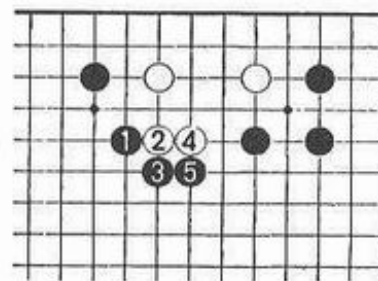
Dia. 4



Dia. 6

Dia. 6. Ideal or not, can't White break past Black 3 in the last diagram with 1 to 5 here? Yes, but then Black plays 6. If he was happy with Dia. 4, I don't see how he can complain about this result.

But what is wrong with stopping White more gently at 'a' in Dia. 5? In a word, Black 'a' would be an amateurish move. A good, severe move like Black 3, if it exists, is always best. Black 3 is an emphatic, professional move.



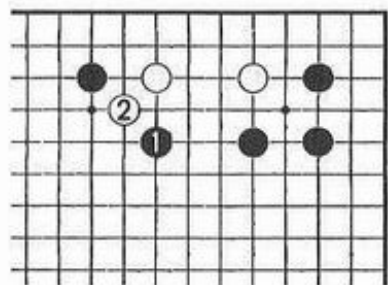
Dia. 7

Dia. 7. If White attaches himself directly to Black 1 with 2, Black should shut him in with 3 and 5. White may have no trouble living, but it is not hard to imagine the outer wall he lets Black make becoming strong enough to dominate the entire game, creating no end of problems for White. This type of maneuver is important between the opening and the middle game.

I do not claim that the knight's move enclosure at Black 1 shown in Dias. 3 to 7 is always good. I simply mean it as one example to explain the philosophy of enclosing. There may be a better move, or there may not. What counts is Black's attitude in playing 1, but

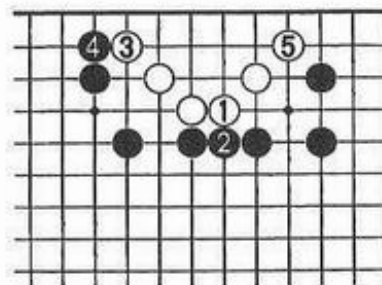
I am not saying he has to play this way. His skill or otherwise in executing the maneuver is another factor. I guess the best move is the one that fits his strength and expresses his philosophy best.

Dia. 8. If Black really understands what he is doing, a move like this may be good. (If he does not really understand, that will come out in the continuation.) What he must avoid is blind imitation — playing 1 because he remembers having seen some professional play it — monkey see, monkey do. White will come through the gap at 2, and Black will not know what to do next.



Dia. 8

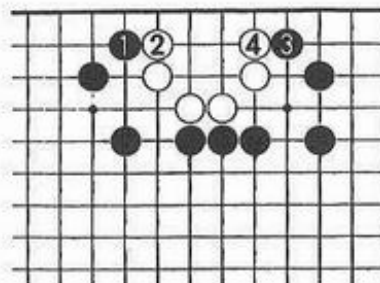
Dia. 9. (next page) I would like to continue a little from Dia. 5. White 1, 3, and 5 and the like, although not very high-class moves, are good from the standpoint of widening White's eye-space. This is the type of move to make when you have to live. If you want something a little more advanced, try playing 3 at 4, for example, and widening White's formation to the limit.



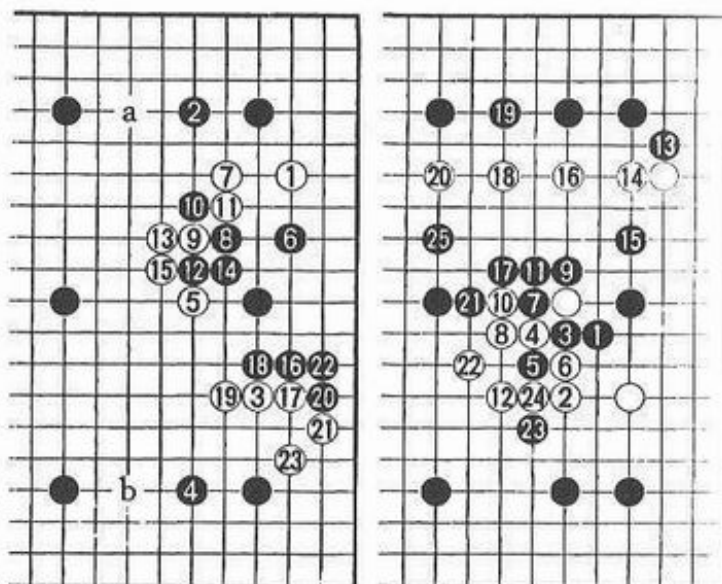
Dia. 9

If Black blocks with 6 to the right of 5, White will still be alive, so he should leave this part of the board as it is and use sente to take the initiative elsewhere. This is important. One often sees Black answering White so dutifully that White lives in sente.

Dia. 10. If White leaves his precarious group to play elsewhere, in the expectation that Black will answer, Black has a chance to kill him. The basic way of killing is to narrow the enemy's eye space, so Black plays 1 and 3. Even in the event of his failing to kill White, if he plays like this he cannot do himself any harm. Is my point clear?



Dia. 10



Dia. 11

Dia. 12

Dia. 11. This is an example of bad play (by Black) that sometimes appears in six- to nine-stone handicap games. Black 6 to 22, trying to seize the territory on the right side and get settled quickly, are a despicable way to counter White's common opening at 1, 3, and 5. Look at the expression on Black's face. How relieved he is to have seen the sequence up to Black 22 go exactly as he was hoping it would. Little does he realize how fundamentally wrong this way of playing is. Essentially, he has helped surround his own group. The more handicap stones he places, the more he should be able to do well in the opening and not have to let himself be surrounded like this.

The side that surrounds the other, as White does through 23, always gains outward influence and has the better position. Next White's power will make itself known in all directions. To begin with, he can give Black a hard time by invading at 'a' and 'b'. If Black loses the game, it will only stand to reason. Refer back to Dia. 24 on page 51. As far as making life goes, Black's play is correct, but he should only live like this when he is already completely surrounded by White.

Dia. 12. This is an example of good play. Black has various other good moves besides 1, but whichever of them he picks, the important point is not perfection in executing the maneuver, but whether or not he has a firm grasp of the thinking that underlies it. Experts can finesse their way out, bunglers can bungle their way out, but everyone should break out somehow through White's encirclement. Let that never be forgotten.

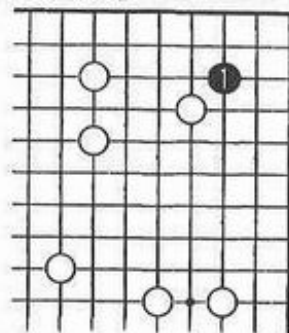
Black 1 to White 12 form the first part of the sequence. If Black uses 9 to go to the aid of 5, the fight can become so confused that it will be hard to tell where the focus lies. First Black should get his main force out into the open.

Black 13 and so on are given to show how strongly Black can continue. Faced with such a heavy attack, White has no opportunity to hand out surprises. Black has completely taken over the initiative. There is nothing difficult in playing like this. If Black can keep on in this spirit, he can reverse the tables on White. Usually it is Black who is chased around and forced to heed where he puts each stone, always on the defensive.

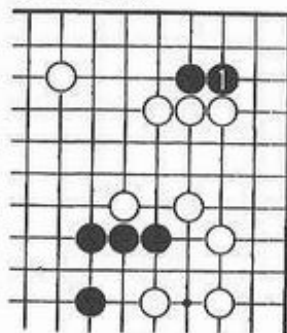
Break through the enemy's encirclement and get your head out into the fresh air, and you will not have to contend with troublesome questions of life and death. The preceding two diagrams are as different as day and night; I hope you understand why.

No matter how determined you are not to let yourself be surrounded, however, when you have a stronger opponent you may be forced or fooled into letting him fence in one of your large groups. For a player who is weak at life and death, nothing else holds such great terror. In view of that, life and death are important to study after all.

If White manages to build a position like the ones in Dias. 13 and 14 and you refuse to enter it, you then have to concede it as territory to him. If Black plays 1 on the theory that even if he dies, he has nothing to lose, then he cannot avoid being surrounded by White. Situations like these arise, so you cannot just decide never to let yourself be surrounded and ignore the study of life and death. If Black can live after 1 in these diagrams, he gains a large profit inside White's territory.



Dia. 13



Dia. 14

CHAPTER 7

How to Study Joseki

How to Study Joseki

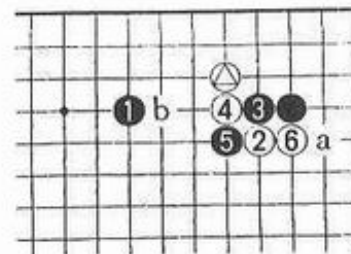
A remark overheard one clear morning: 'I'm going to follow my joseki and take the dog out for a walk.' A conversation overheard in a crowd of people leaving a theater: 'Everything was arranged to bring about a happy ending.' 'Yes, just like a joseki, but it was still interesting.' A television sportscaster describing a baseball game: 'Here the joseki would be to bunt the runner up to second and hope the next batter drives him home, but let's see what they do.'

These days the word 'joseki' has come into general use to describe any fixed form of behavior. There can hardly be anyone who does not know what a joseki is, but just to be sure, let's look in the dictionary, where it is defined as 'stones played in accordance with a fixed formula in the game of go.'

To those who think that one way to become stronger at go is to learn forty or fifty josekis by heart I say go ahead and try it. Anything you do will add to your experience. At the same time I wonder what good it does to learn forty or fifty out of the tens of thousands of josekis.

Let's imagine that someone, deciding that he ought at least to know the currently popular josekis, has pretty well memorized the ones coming from the two-space high pincer (he has a good memory) and sets out to put his knowledge to the test.

Dia. 1. (next page) He plays the two-space high pincer with Black 1. His colleague White replies with 2. 'Aha,' says Black and pushes through and cuts with 3 and 5, the moves he has learned. White, however, who does not know any josekis, blocks him at 6, muttering something

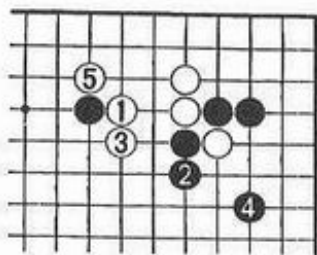


Dia. 1

about 'kill or be killed'. Black is taken aback. This was not in the book. Next he quite possibly becomes confused, plays some idiotic move, and loses his corner stones in less time than it takes to say Long John Silver. Finally he resorts to insulting his opponent. 'What's the fun of playing go with a jerk who doesn't know any josekis?' he says, and so on — a sad end to a sad affair.

'I can't handle players who don't know josekis,' suggests that those who are ignorant of josekis are stronger than those who know them. The latter tend to become too dependent on patterns, thereby crippling their innate strength, and fall easy prey to the former, who have nothing but innate strength to rely on.

There is something fundamentally amiss with being able to handle opponents who follow the joseki and unable to handle those who do not. Josekis are composed of the best moves for both sides, or of essentially equal variations. Moves that depart from the joseki are usually bad and deserve to be punished. White 6 in *Dia. 1* is unreasonable, and can be punished by the black hane at 'a', after which White is divided in two and Black's cutting stone at 5 is shining brightly. For that reason it is better for White to play 6 at 'b' and center his efforts on developing 4 and the triangled stone.



Dia. 2

Dia. 2. This is the joseki. If Black answers White 1 with 2, White 3 and 5 complete one of the variations.

Most players, however, do not know how to handle non-joseki moves. In fact, they exhaust themselves so much in worrying about josekis that by the time they get to the important places in the middle game and beyond, they are in no condition to fight and win. All the trouble they have taken to learn josekis turns out not to do them the least good. It even weakens their game. I dare say that many people have been through this experience.

Joseki scholarship = weakness

Total self-reliance = strength

We see these equations every day.

One big question, then, is left. What of the large number of joseki books that float around the country? If their mission was to help go players become stronger, what has corrupted them into worse-than-useless bookshelf decorations? The answer lies in the doubtful ways in which they are studied.

Personally, I consider studying joseki to be one of the first steps in getting stronger. That is why there are so many joseki books in existence. Now let's look at the proper way to study them.

The Proper Way to Study Josekis

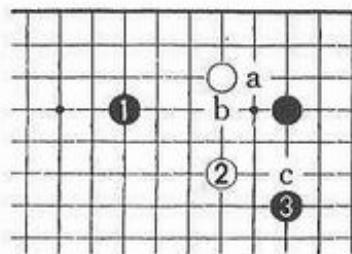
1. Don't think that all you have to do is learn the moves. That is not studying the joseki.

2. Every stone played by both sides in a joseki is the best move, so it is important to know the reason for it — its content, its meaning. If you can convince yourself as to why the stone is played where it is and why it is a good move, then you have done some studying.

3. Joseki moves are always the best moves on a local scale, but they sometimes become the worst moves in relation to the surrounding positions. This is what keeps go from becoming dull, what makes it interesting.

The above can be condensed into the single phrase: 'Josekis are not to be learned, but to be created.' Do you understand what I am saying?

Professionals have, as might be expected, a detailed knowledge of josekis, but that does not mean they know all the tens of thousands of them. From time to time they encounter josekis they do not know in play, and put all their energies into figuring them out, sometimes reproducing the existing pattern, sometimes improving on it and creating a new joseki. The latter case is by no means rare.



Dia. 3

Dia. 3. This is a joseki that anyone can memorize quickly, but don't let yourself just memorize it. Work out the meaning of each stone in it. Why does White jump out two spaces to 2? To blunt the effect of a black attack at 'a' or 'b', lightly, in sente.

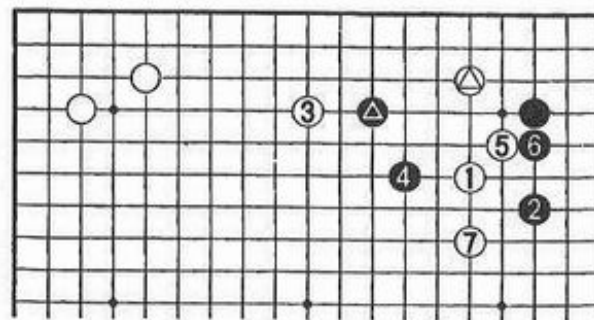
Why does Black play 3? To avoid having his corner stone surrounded. Of course moves other than Black 3 are possible, but this is one pattern. From a local standpoint it is sometimes complete as it stands, and sometimes wants further development. If you do not know at least this much when you play it, you deserve to be ridiculed for just copying moves.

Now let's see White's light two-space jump in actual use.

Dia. 4. (good) To exchange 1 for 2, then play 3 is extremely good in this position. White 3 is both an extension from the enclosure in the upper left corner and an attack on Black ▲ — two birds with one stone — brilliant!

Black 4 is a key attacking point, aiming at slicing through the gap between White △ and 1 if the chance arises. White 5 and 7 are not desirable moves, but their meaning is clear: you shall not slice through the gap (White 5); you shall not shut me in (White 7). Now that White is safely out into the open he can counterattack against Black's two stones to the left.

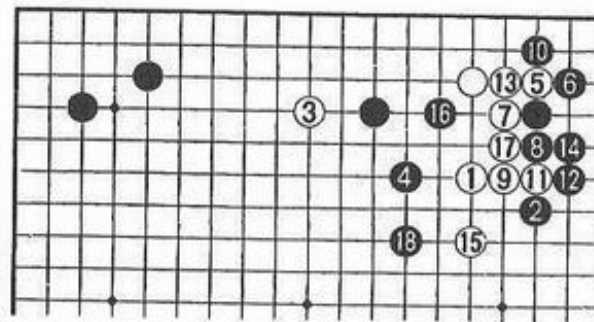
Dia. 5. (bad) The difference between these two diagrams is that the corner enclosure in the upper left is now



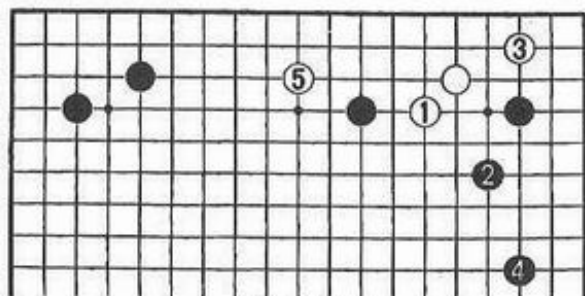
Dia. 4

black. If anyone is so insensitive as to ignore this difference and play 1 and 3, I am past the point of anger. All I can do is burst out laughing. Black plays 4 as he did in the last diagram, and White is already in trouble. What else did he expect?

Now White shows his skill with 5 to 15, but Black simply plays 16 and jumps out to 18 and the situation is exactly opposite from the last diagram. White has stones in trouble on both sides, and is being forced to fight under the burden of a large eyeless group. Locally, this is pure joseki, but from the overall standpoint it is a disaster for White.

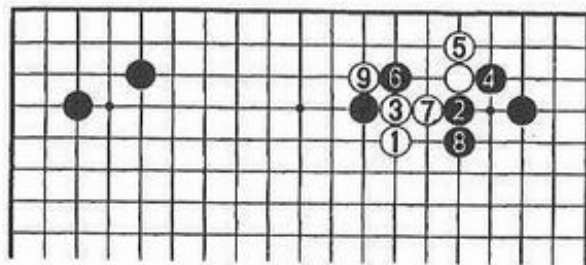


Dia. 5

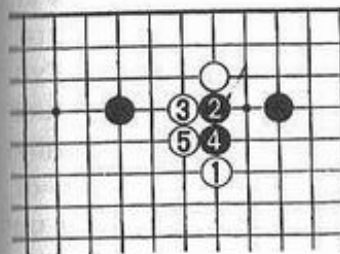


Dia. 6. (better) Since the two-space jump gave a dubious result in the position in the last diagram, White starts by making himself safe with 1 and 3. Then, more deliberately, he invades at 5. White 1 to Black 4 are another joseki; you should seek the meaning of each of these moves on your own. Compared with Dia. 5, White now has more leeway to work with.

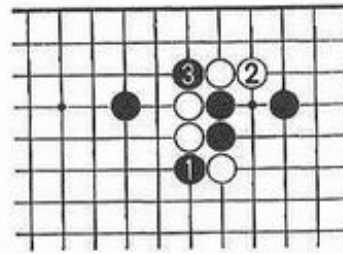
Dia. 7. (another idea) White 1 is also a joseki move. Even amateurs, if they have advanced a little, know the joseki up to the cut at 9. If they do not comprehend the reasons for each move in between, however, and make a mistake, then because this is close combat, the damage they suffer will naturally be large.



Dia. 7



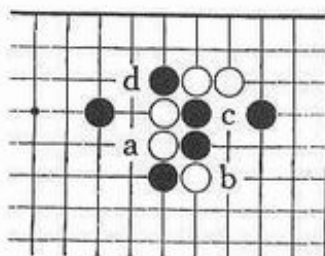
Dia. 8



Dia. 9

Dia. 8. Returning to the two-space jump, Black 2 and 4 in reply are definitely not the joseki, but there are plenty of brute-force advocates who will play Black 2 and 4 and such moves whenever the shape permits them, only too happy to be getting embroiled in a fight. One must be able to meet force with force. Recently a fairly strong player failed to do this in a game I was watching. He was White and played 3 and 5.

Dia. 9. After the previous diagram Black cut and cut again with 1 and 3, hell-bent on destruction, and the side that was destroyed was White. If all these high-handed moves really worked, then they would become the joseki, Black's two-space extension to 3 in Dia. 3 would become a slack move, and White's two-space jump to 1 in Dia. 8 would be a mistake. Such is not the case, so there must be a flaw in Black's play somewhere. If White cannot find it and lets himself be destroyed, he will just have to admit that he is not strong enough to punish Black for his mistake.



Dia. 10

Dia. 10. Problem: White to play. When I gave this once at the Friday class at the Central Hall (for players from 5 kyu to 5 dan) during a lecture using a large go board, hardly anyone in an audience of more than a hundred came up with the right answer.

Even with White's next move restricted to the four points 'a', 'b', 'c', and 'd', so the chances were one in four, only a scattering of people guessed the answer. I was filled with sadness at the inability of amateurs to focus their power in the right direction. I began to realize why the brute-force school of 'gangster go' prospers so. Those who cannot find the correct move in not-so-difficult positions like this deserve to be roughed up a bit. Amateur go seems to be a world where reason retreats in the face of unreason.

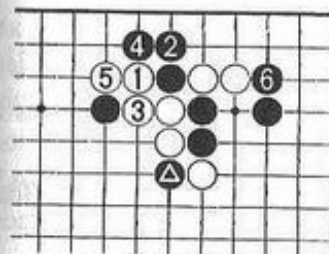
White 'a' is bad. Black plays 'b'.

White 'b' is bad. Black plays 'c'.

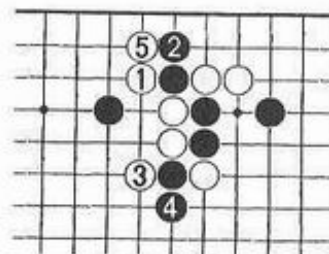
White 'c' is bad. Black stops White by taking the point below 'c'.

With all of these moves disposed of in the above fashion, only the correct answer, White 'd', remains. I asked one of the people who had guessed 'd', 'What should White do if Black draws out of this atari?' 'Connect at the point below 'd',' came back the reply, immediately proving that he had not solved the problem at all.

Dia. 11. (next page) White 1 is correct, but without the right continuation it does not do any good. White 3 is wrong. Black plays 4 and 6, and since his triangled cutting



Dia. 11



Dia. 12

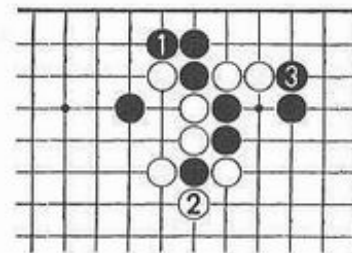
stone is also active, he has quite a good result.

Dia. 12. White 1, 3, and 5 are good. Once the answer is given, it is obvious, but that is like the story of Columbus standing the egg on end. Once they saw how he did it everyone felt let down, but before they were shown the secret they were all shaking their heads in puzzlement.

A man seated near the front asked a question about Black 4.

Dia. 13. 'Can't Black turn out at 1, then take profit with 3 if White plays 2?' was his query.

'Let White make a pon-nuki like this and the game is over,' was my reply. The rest of the audience nodded in agreement. Compare this diagram with White's bad result in Dia. 11.

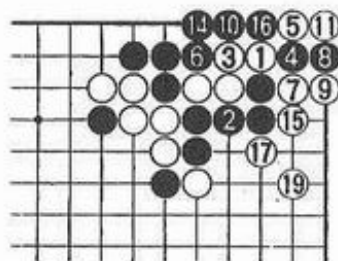


Dia. 13

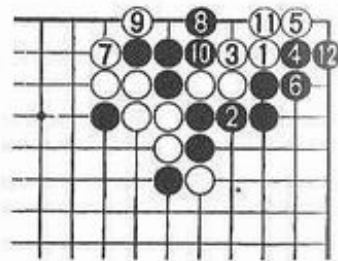
Among the things that occur to me on seeing Dia. 11 are

Dia. 14. If White hanes at 1, Black can capture him with 2. Black 12 is a throw-in at 4, which White captures by playing 13 at 8. Black 18 captures four stones.

Dia. 15. Or is this way of capturing White, with Black 2 to 12, better?



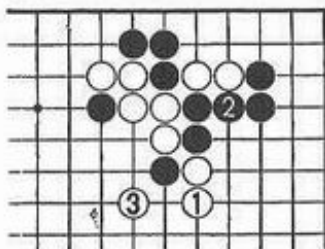
Dia. 14



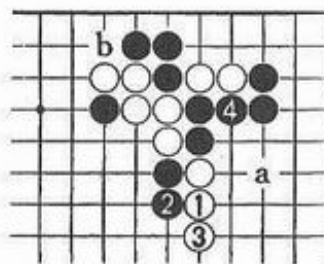
Dia. 15

Dia. 16. If Black answers White 1 at 2, White can contain him with 3, gaining a thick position, so –

Dia. 17. Black should resist with 2, then play 4. Black 4 is the only move. Black 'a' would let White play 'b' in sente.

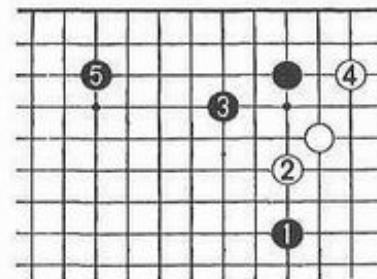


Dia. 16



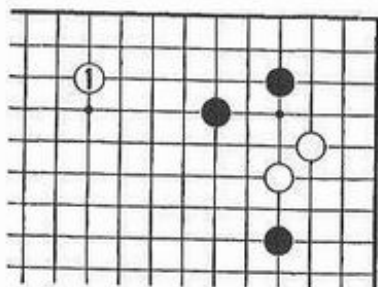
Dia. 17

It takes quite a bit to have all this register in one's mind on seeing Dia. 11. Perhaps only a top-level amateur dan player could read it all out. On the other hand, any player with ambition at least has to be aware of all these possibilities.



Dia. 18

Dia. 18. Black 1 to 5 are a very popular variation of the two-space high pincer joseki. As I have said before, the moves are easy to learn, but they will not do you any good if you do not know their meanings. Why does White make the diagonal move at 2? Why is he in such a rush to slide in to 4? Isn't White 4 too low, down on the second line? What thought, what purpose lies behind Black's knight's move to 3? Is Black 5 necessary? Each stone has a significance which it will not do to pass over. Study this pattern until you really understand the meaning of each of its component moves. If you acquire a true understanding of this one pattern, you will have a key that will unlock a hundred others.

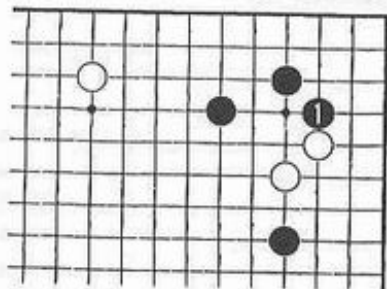


Dia. 19

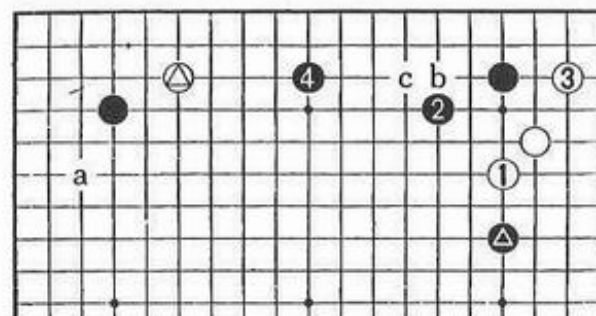
Dia. 19. If you stop short of really studying the joseki, how will you know where to move when some joseki saboteur plays White 1 against you, and if you do not know where to move, that proves that you have not studied the joseki thoroughly. Here is where rote memorization of moves will not aid you.

The reason I am pressing this point about studying so hard is that this kind of situation confronts one all the time in actual play.

Dia. 20. If you really understand the joseki, you will not be likely to miss such a good move as Black 1, which gives Black's stones a base and leaves White's baseless. Show me the man who would not drop everything to play a move like this. Now we have the reason for White's



Dia. 20



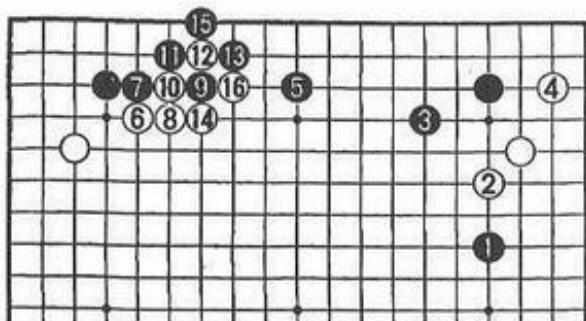
Dia. 21

low-line slide to 4 in Dia. 18. It was absolutely necessary to gain a base.

Dia. 21. If White aimlessly plays the joseki from 1 to 4 in this position, Black 4 becomes both an extension from the upper right and a three-space pincer against White's marked stone in the upper left, a perfect dual-purpose move. This opening would be a big success for Black, and a big failure for White.

White should use 1 to make a pincer against the upper left corner, at 'a', and start fighting from there. Or if he must play in the upper right, he should make a counter-pincer at 'b' or 'c', or at least do something other than play 1 and wander into such an uninspired opening.

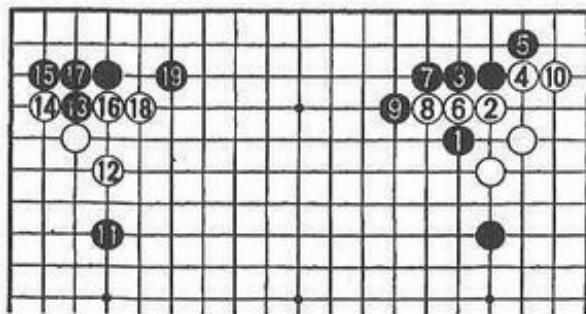
Making the joseki work well with the whole board is extremely important. The reason that professionals will use more than half their time on the opening is that they are thinking their way thoroughly through the difficulties this raises. They are not just basking in the passage of time — far from it. A joseki is not just a local problem; it bears upon the entire board. It is surprising how many amateurs, even strong ones, do not realize this.



Dia. 22
17 connects

Dia. 22. Given the stones shown in the upper left corner, the joseki's effect changes again. Black 1 is the usual two-space high pincer, and 2 to 5 are the joseki. This time it is Black who gets the poor result. White 6 is a means of giving him an overconcentrated shape on the upper side – high-level tactics. The sequence continues up to the connection at 17, and now it is Black's turn to be accused of uninspired play. Instead of 3 –

Dia. 23. Black does better to use the change-of-pace joseki that begins with 1. After White 10 ends it (if



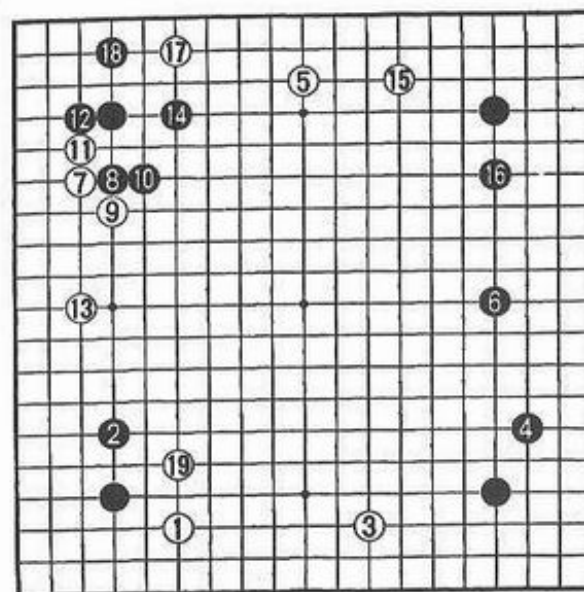
Dia. 23

White omits 10 he cannot withstand Black 10, which destroys his base) Black takes sente in the upper left corner. His diagonal contact play at 13 is a clever idea. One's enjoyment of the opening begins when one can produce ideas like this. Josekis are inseparable from the opening as a whole.

Eventually all amateurs seem to learn at least the basic josekis, but they are universally clumsy at putting them to use. That is one of their weaknesses.

Dia. 24. This is one of my teaching games. The attach-and-extend joseki from Black 8 to 14 was unsuitable in this case, but let's hear my 3-dan opponent's argument in its defense.

'Black is weak on the upper side because of White 5, so he should settle himself quickly. That's why I played solidly with 8 and so on.'



Dia. 24

Well, at least he was thinking. All his thinking lacked was correctness. A much weaker player would have thought he was attacking White 7 by attaching Black 8 to it. Outlandish! There is not a grain of an attack in this attachment. As Black solidifies himself, observe that White does too with the moves through 13.

Black's result in the attach-and-extend joseki up to 14 is disadvantageous even from a local standpoint. He has played five stones to White's four, but his position does not seem to be one stone's worth superior.

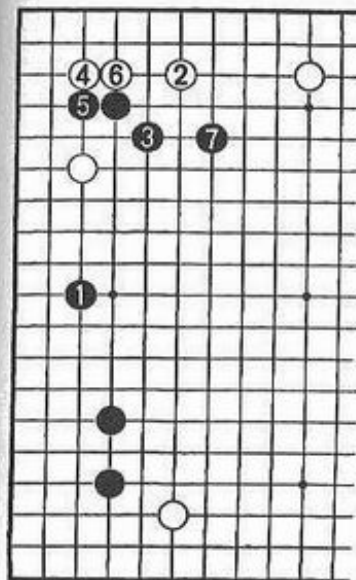
The advantages of the attach-and-extend joseki are easy to understand. There is not much White can do to complicate it, and more important, it can work very well in turning the upper side into a large territorial framework. Taken as just a corner pattern, it lacks any attraction.

By now the error in my opponent's way of thinking about the upper side should be obvious. To make matters worse, his choice of this pattern let me rob him of the key point that he should have been trying to occupy at 13 on the left side. For a four-stone game, his start and the result he got up to 19 would have to be termed unsatisfactory. Part of the fault rests with the joseki that began at Black 8.

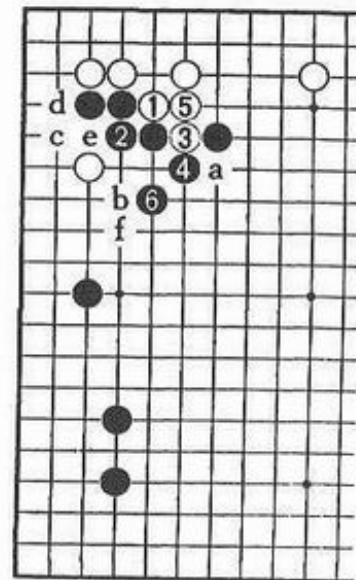
Black 8 should have been played at 1 in Dia. 25 on the next page. In this position that is the only move – both an extension and a pincer, a beautiful point.

There are many people who would not like what comes next, White's double approach at 2, thinking that it makes things messy for Black, but suppose Black chooses the simplest joseki with the diagonal move at 3 and so on up

to 7. What don't they like about this? What's so messy, I'd like to ask. Compare this diagram with Dia. 24. How much better it is can be said in one word: infinitely.

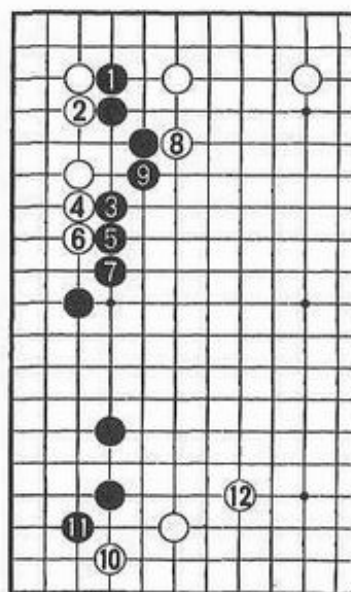


Dia. 25

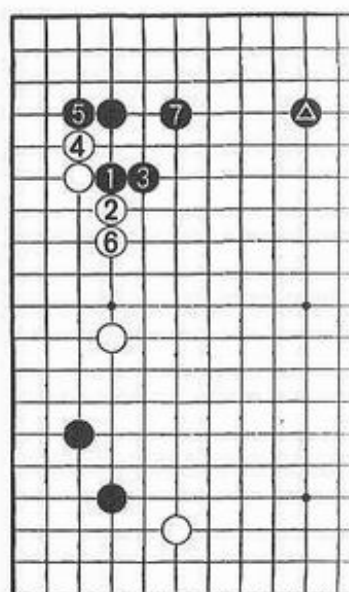


Dia. 26

Dia. 26. This continues from Dia. 25. Black has no trouble in handling White 1 to 5. Anyone who does not like the white cut at 'a' can give atari at 5 before connecting at 2. What Black must be careful of is White 'b' next. Black 'c' is the reply. If Black plays 'f', White has 'd', Black 'c', White 'e'.



Dia. 27



Dia. 28

Dia. 27. Anyone who would press on this side with Black 1 does not understand go. White will play 2 to 12 and laugh that he has never had such an easy game.

Dia. 28. When Black has a stone like the one marked, the attach-and-extend joseki shines resplendently. The position on the left side and in the lower left corner is also ideal for Black. This diagram should be a useful reference.

Now take down the joseki book that has been sleeping on your bookshelf, open it, and study it once again using the method I have prescribed.

CHAPTER 8

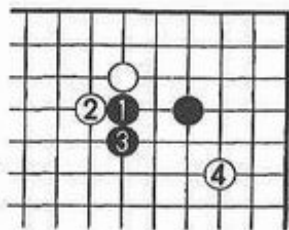
Good Shape and Bad

Good Shape and Bad

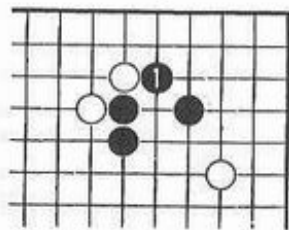
Everyone admires beautiful things. Everyone regards them with a kind of longing. This applies to go, too, where there is an aesthetic of shape. Watching a professional game, one can sense beauty in the flow of play and beauty in the shapes created. Amateur go does not even begin to approach this.

Weaker players should not become too preoccupied with shape in the belief that beautiful shapes will make them stronger. The games of the amateur 'shape school' tend to lack the feeling of power. They imitate the surface patterns of beauty found in professional go, but miss the content and meaning. It would be hasty to conclude that good shape is always correct. Bad shape has its own strength and character too, and at times it is better. Still, I would not advise turning a blind eye toward the aesthetics of shape. I decided this chapter had to be written to develop the reader's ability to discern good and bad shape.

Dia. 1. Black 1 and 3 are the attach-and-extend joseki, from which White 4 is an unheard-of departure, a terrible move, an idiotic blunder. Black's answer should be on



Dia. 1

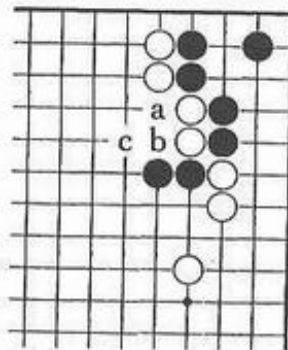


Dia. 2

the board in an instant, without hesitation.

Dia. 2. Black blocks at 1, of course. There is no need for him to wonder what White may do afterward. Given a chance like this, only a feeble-minded player would be uncertain where to play – 'not this point, not here either, perhaps I should leave the position as it is.' Black's hand should be trembling with eagerness to play 1. He should be overcome with emotion.

Dia. 3. Problem: White to play. If he ignores this position, Black will wrap it up with 'a'.



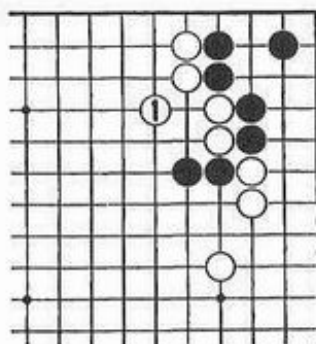
Dia. 3

You mean White should connect at 'a'?

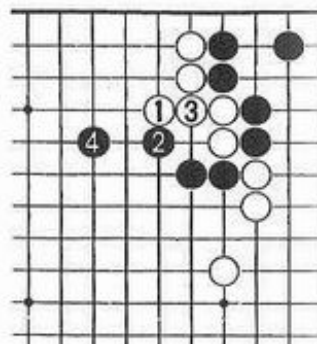
That would be bad shape – inefficient.

Well then, White 'b'?

What? Incredible! That would be the acme of bad shape. If White plays 'b', Black ataries him with 'c'. Kindly spare me the gruesome sight.



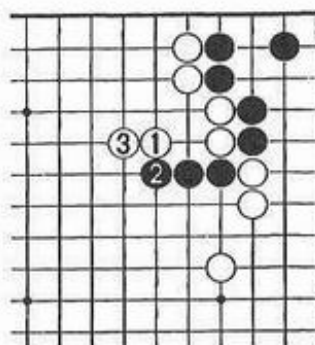
Dia. 4



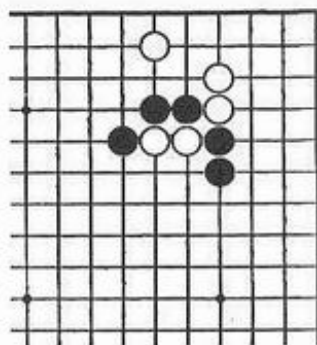
Dia. 5

Dia. 4. Oh, I get it. White 1, as in Dia. 2. Beautiful!

Beautiful? Not so fast, this diagram is only a counterfeit of Dia. 2. If White plays 1, Black 2 in Dia. 5 takes the key point, and 4 gives Black a big lead in the struggle to get ahead. He holds the initiative.



Dia. 6



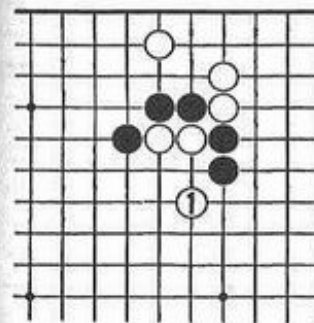
Dia. 7

Dia. 6. White 1 is the only move. Even an amateur, if he has a dan ranking, should know it. The shape is nice, and from the standpoint of the struggle to get ahead White 1 is an absolute. Compare this diagram with the last and mark the importance of getting ahead. This is a crucial scene, where knowledge or ignorance of good shape can spell the difference between supremacy and downfall.

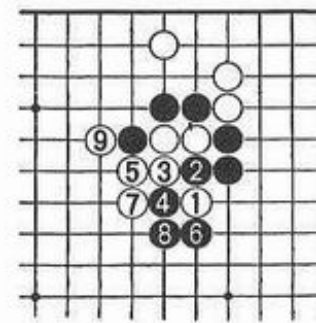
Dia. 7. Problem: White to play. Confrontations like this are frequent enough to make this a problem with a wide range of application.

Dia. 8. White's jump to 1 is the same type of move as White 1 in Dia. 6, a tesuji. Weak players sometimes jump out to the left of 1 and tragically lose two stones on the spot. White 1 is the only correct move here.

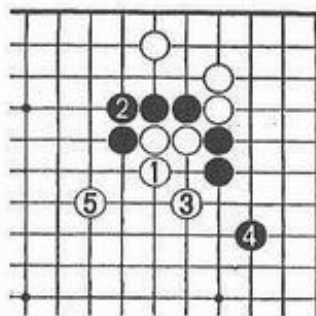
Dia. 9. There are those who know White 1 is correct, but feel uneasy about it. One reason is that Black can push through with 2 etc., and they do not like seeing the stone they have just played captured. Let me place on record the statement that the result up to 9 is good for White.



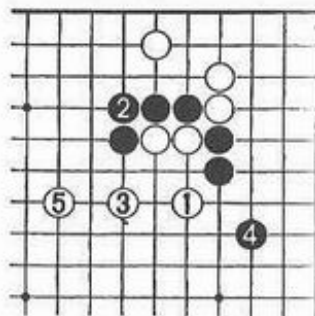
Dia. 8



Dia. 9



Dia. 10

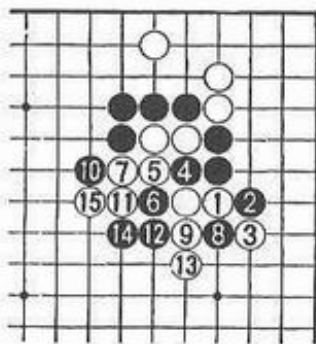


Dia. 11

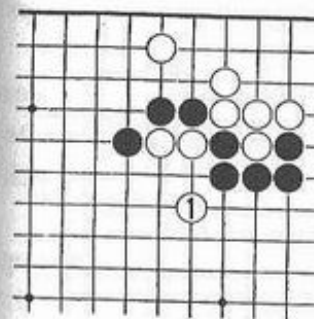
Dia. 10. The above-mentioned feeling of uneasiness is betrayed in actual play by moves like White 1. This gives White far from perfect fighting shape.

Dia. 11. White 1 makes good shape, and the sequence continues on through 5. If the ladder favors him, White has a better move for 3.

Dia. 12. He can stop Black short at 1. The ladder appears at 14, but if White can get away with 15, Black's position collapses.



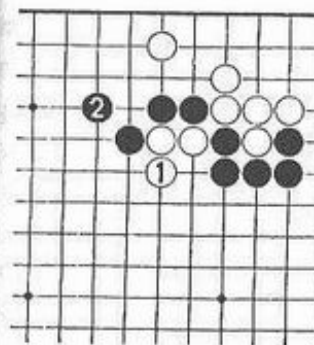
Dia. 12



Dia. 13

Dia. 13. There are exceptions, however, to every rule. If White plays 1 in this position, Black has a counter-tesuji ready for him.

Dia. 14. Black 1 to 13 are called a one-move open ladder. Black can play it successfully provided he has the sequence read out to the end. If he does not, however — if he is just imitating, or relying on warped memorization — he is risking disaster. Recall the words of Yukichi Fukuzawa: 'Confidence is born of strength, and strength of confidence.'



Dia. 15

Dia. 15. This is not the place to quibble about good or bad shape. White 1 is bad shape and the only move. There is no other. A professional would do his best, however, to avoid being put in White's position.

Dia. 16. (next page) Ordinarily this sequence would stop with Black 16, but here White has supporting troops marked with triangles around the outside.

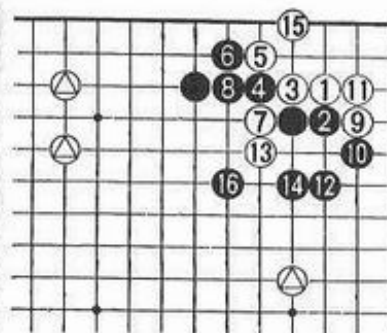
Dia. 17. So he sets out boldly with 1 etc. Black makes the best replies, forcing White into bad shape, but White was prepared for this, and was determined to divide Black in two and fight anyway.

Surely, you think, no professional would do anything like this, but it occurred in a game between two established professionals. Professionals? You look doubtful, but when the surrounding conditions favor fighting, even this type of sequence can appear.

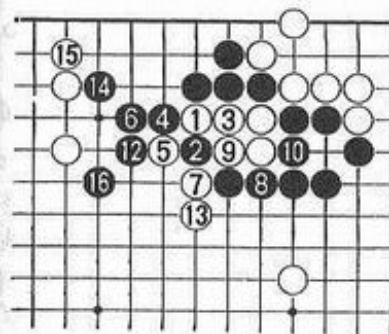
Dia. 18. Black 2 is bad. White 13 puts Black in a difficult position.

Dia. 19. Problem: White to play. Should he reinforce his own group on the upper side, or should he go ahead and attack the three black stones floating in the center? He is wavering between these two options.

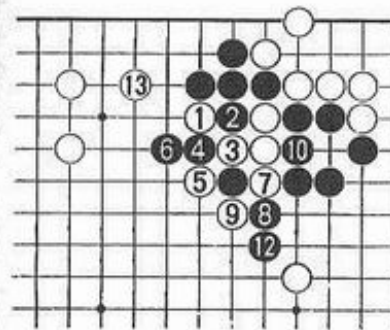
Dia. 20. Don't waver, White, play 1. This is good shape, the proper move. White's first job is to reinforce his own group. This one stone makes him safe and brings him happiness. He now has in store the pleasure of attacking Black. Anyone whose gaze is not immediately drawn to a point like White 1 is treating good shape too coldly. You must become infatuated with good shape. White 1 has to spring to mind the moment you see Dia. 19. If you do not feel the same tightening in your chest as when you close your eyes and picture the face of a lover, you do not love good shape enough.



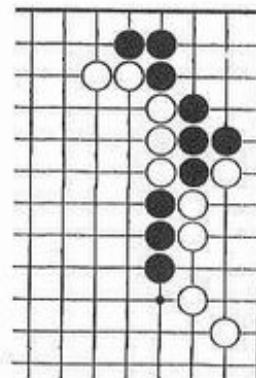
Dia. 16



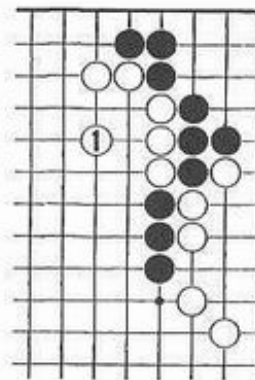
Dia. 17 11: connects



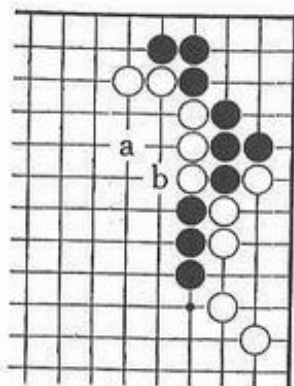
Dia. 18 11: connects



Dia. 19



Dia. 20



Dia. 21

Dia. 21. Problem: Black to play. He would like to play 'a', but won't White 'b' then cause trouble?

Dia. 22. In that case, how about the hane at 1? Not good enough – White defends at 2.

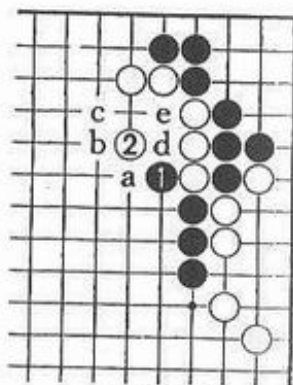
Well then, Black 1 at 'a'? White attaches at 2. Next Black 'b', White 'c', Black 'd', White 'e', but this is not good for Black.

Dia. 23. (next page) Aha! Black should reinforce himself with 1. 'Be prepared,' as the saying goes.

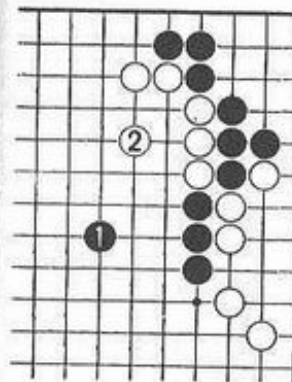
Yes, but Black doesn't understand it a bit. White takes the words out of his mouth as he plays 2.

These are incredible answers. What is Black so scared of, I'd like to ask.

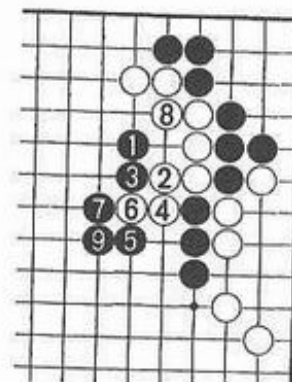
Dia. 24. What else is there but to strike at 1? White makes his troublesome reply at 2, but Black refuses to be troubled by it. He has 3 and 5 all read out. White never has a chance to counterattack. He must at some point go back to connect at 8, to keep Black from cutting. His shape is almost too terrible to bear looking at. Black's



Dia. 22



Dia. 23

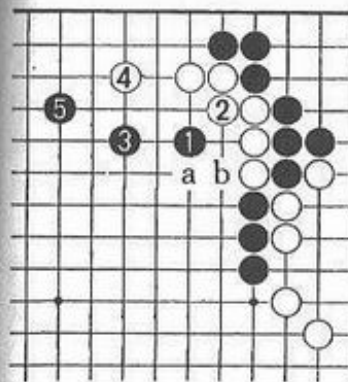


Dia. 24

attack has acquired unstoppable momentum. All this depends on his hitting the right point at 1.

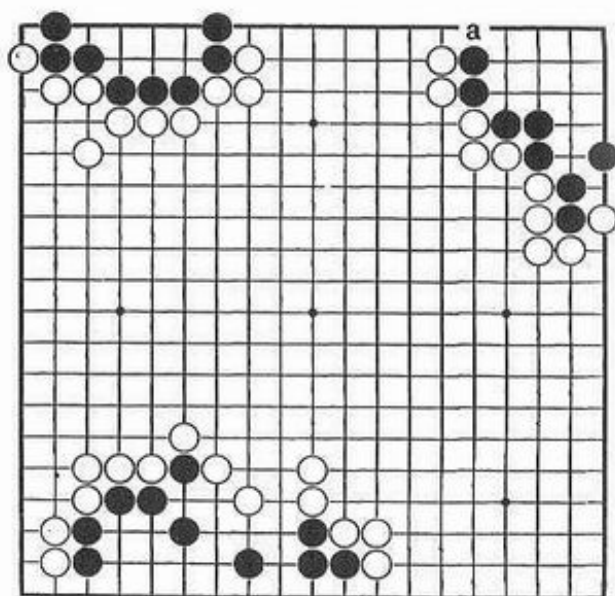
Dia. 25. Here are one or two variations. If White just connects with 2, he precipitates an immediate crisis. Black attacks relentlessly with 3 and 5.

White cannot counterattack with 2 at 'a', for Black wedges in at 'b' and White is stuck for a reply.



Dia. 25

Here we have the golden rule that 'the enemy's key point is your own.' Black should play 1 without hesitation. Anyone who has trouble seeing this kind of key point should practice Black and White 1 over and over.



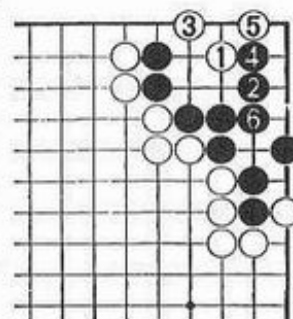
Dia. 26

Dia. 26. The reward of repetitive practice with such key points is to be able to find vulnerable points in formations like these, in which one would not know otherwise where to begin.

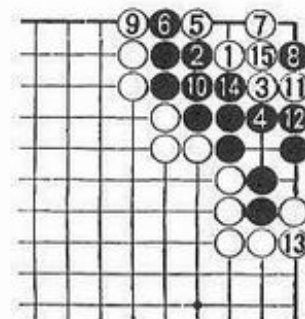
Upper right. It would be a pity for White to hane at 'a' in the endgame. He has a sharper move. Black need not die, but his ten-point-plus territory will be rocked to its foundations, and if he answers incorrectly, he can get into surprising trouble. What is White's endgame tesuji?

Upper left. Even those who have heard of a bulky five have not heard of a bulky seven, but here it is, and White can kill it.

Lower left. This black group hardly looks as if it could die, but it can. White to play and kill it.



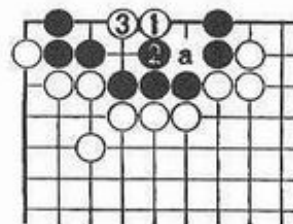
Dia. 27



Dia. 28

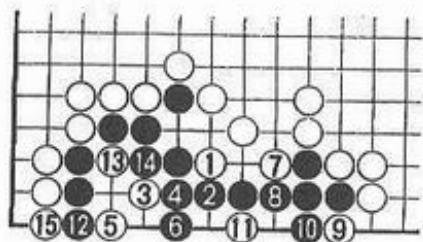
Dia. 27. (upper right) If White strikes at the key point with 1, he can penetrate deeply and finish with sente while Black barely manages to make two eyes in what had seemed a large territory.

Dia. 28. Temper flaring, Black determines to resist with 2, but he is not going to get away free. White makes the diagonal move at 3, and with 15 he has a two-step ko. For White this ko is a picnic — if he loses it he is roughly back where he started, while for Black the matter is grave.



Dia. 29

Dia. 29. (upper left) White 1 strikes at the center of Black's shape, and Black is already dead. If he plays 2 at 3, he cannot do anything after White 'a'. If White played 1 at 3, then Black 1, White 2, Black 'a' would mean a ko, and a white failure.

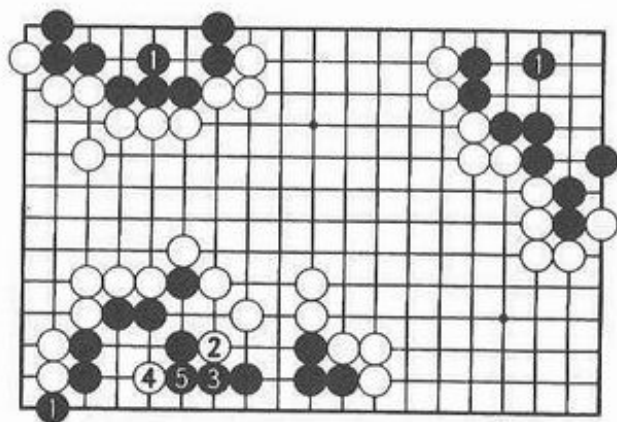


Dia. 30

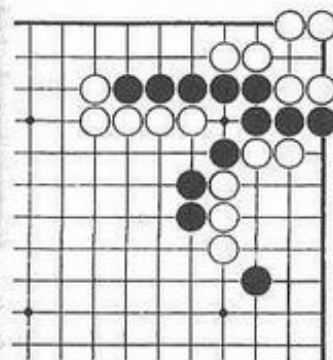
Dia. 30. (lower left) 3 is the point White is aiming for, and through 15 Black dies. If you read up to White 5 you had the answer. The rest is just shown to be on the safe side. What requires caution is the diagonal move at 5. If White plays the hane at 12, then after 6 to 11 reduce Black to one eye he can live by blocking at 5.

These three problems are ones that a person with a good eye for shape could solve at a glance.

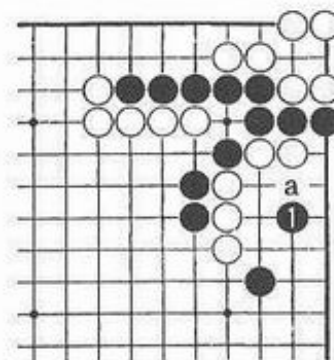
Dia. 31. If it is Black's turn, then taking endgame considerations into account the moves shown are his best.



Dia. 31



Dia. 32

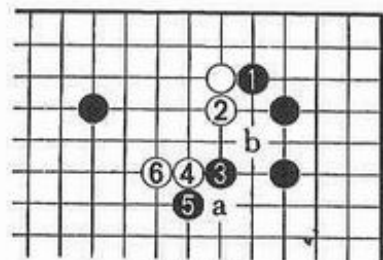


Dia. 33

Dia. 32. Application problem: Black to play. His whole force is on the verge of collapse. What one next move will save him?

Without the lessons so far, middle-level and weaker players would probably be stumped by having this problem suddenly thrust upon them. Difficult as it is, our study of good and bad shape gives the answer immediately. This is no small attainment, but one which every reader must by now have reached.

Dia. 33 Black 1 — the answer is easy to — who's that? You say you thought it would be Black 'a'? How can you bring up such a non-tesuji? I guarantee that the rest of you, who saw Black 1 immediately, will be admired for your good form. Besides that, doesn't Black 1 look elegant — not at all amateurish? If it is White's turn, then of course he will play 1 himself, capturing Black in good shape.

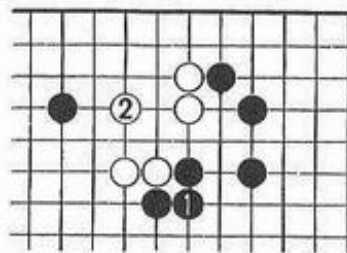


Dia. 34

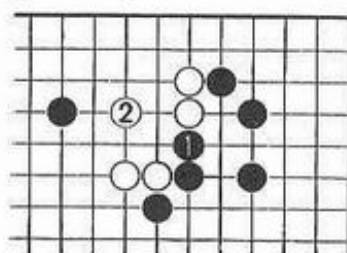
Dia. 34. (Black to play) This is a sequence that turns up repeatedly in handicap go. Anyone can get this far. What they cannot get is the continuation. I dare say that bright readers have already guessed what move I want to see played, but don't forget that Black has the cutting point at 'a', and there is something unsettling about White 'b' too. There may be those who cannot bring themselves to make the next move even though they know what it should be.

Dia. 35. Connecting with Black 1 is cowardly. White mends his shape with 2. Black has let him off easily.

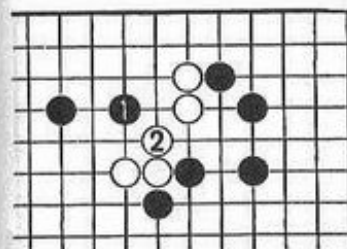
Dia. 36. Summoning his courage, Black crunches head-on into White at 1. White springs sideways to 2 and has good shape again. Stop fooling around, Black.



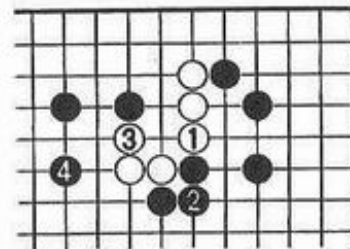
Dia. 35



Dia. 36



Dia. 37

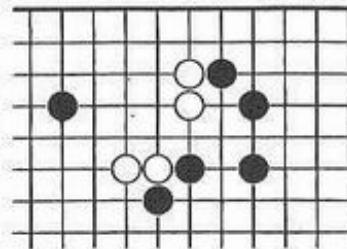


Dia. 38

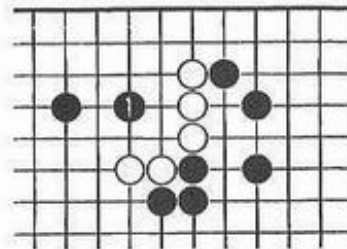
Dia. 37. Black 1, the key point, is the way to put pressure on White. White 2 only links up; it does no work; it has no effect on Black; it is bad shape. This is the infamous 'empty triangle'.

Dia. 38. If White plays 1, Black raises no fuss about connecting at 2. White has to play 3 to keep from being cut, and Black attacks in good formation with 4. His good shape and White's bad shape make quite a contrast.

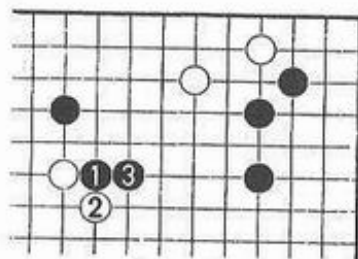
Dia. 39 and Dia. 40 are a kind of association test. Does the sight of the former already suggest giving White bad shape with Black 1 in the latter?



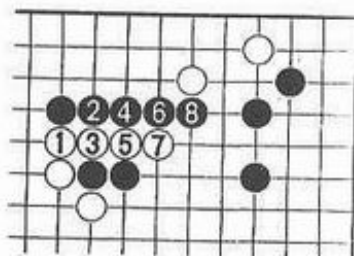
Dia. 39



Dia. 40



Dia. 41



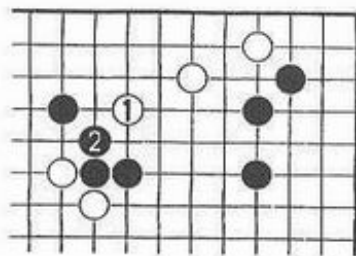
Dia. 42

Dia. 41. Black has attached at 1 and extended at 3. Where should White play his next stone?

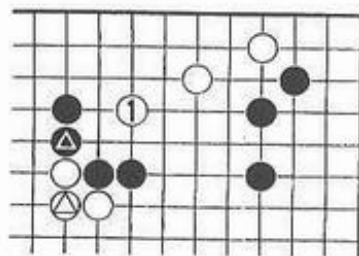
Dia. 42. White 1, from analogy with the joseki, is incorrect. Black plays 2, and if White pushes through with 3 etc., Black gathers in an enormous profit. Amateurs, with white, do this kind of thing frequently.

Dia. 43. This is correct. Black realizes that 2 makes bad shape, but he cannot help it. If he omits it, he will be cut. White is settled with good shape, Black is adrift with bad. What this should suggest is —

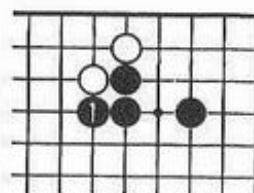
Dia. 44. White 1, with the triangled stones added.



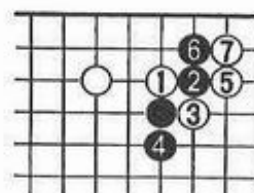
Dia. 43



Dia. 44



Dia. 45



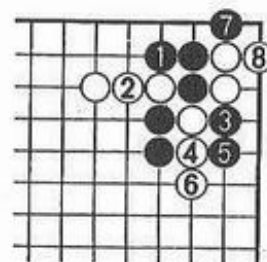
Dia. 46

Dia. 45. Here Black 1 is not an empty triangle. It makes good, thick shape. Make sure you understand the difference clearly.

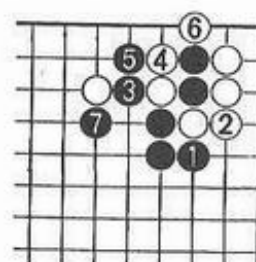
Dia. 46. White's crosscut at 1 and 3 is the bane of the weaker player. Black 4 follows the saying to 'extend from a crosscut,' but White brashly picks a fight with 5 and 7.

Dia. 47. Never one to shrink from a challenge, Black flails out right and left with 1 to 5. 'Napoleon and I have erased the word "sacrifice" from our dictionaries,' he proclaims as he slaps down Black 7. This is the wrong time to invoke Napoleon. White 8 takes Black by surprise and leaves him defenseless.

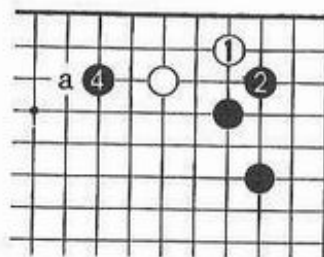
Dia. 48. Black 1 to 7 are a beautiful sacrifice maneuver, one worth learning. Black 7 is their crowning glory, a ravishing beauty of a move.



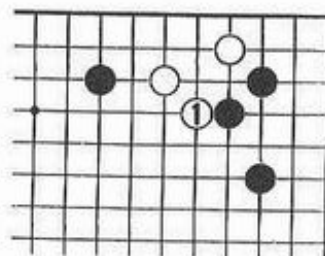
Dia. 47



Dia. 48



Dia. 49 3: elsewhere



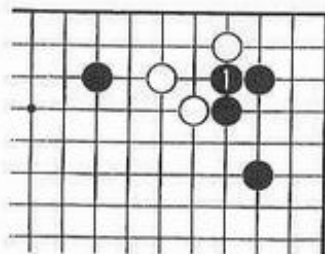
Dia. 50

Dia. 49. After White 1 and Black 2, the joseki has White extending to 'a', but we cannot rule out cases where he omits 3. Black 4 is then a strong pincer attack.

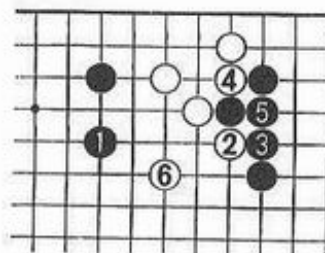
Dia. 50. One of White's replies is the diagonal contact play at 1. Where should Black play next?

Dia. 51. Black 1 is correct. How can such bad shape be correct?

Dia. 52. If Black takes the offensive with 1, White will quickly reach good shape with 2 and 4. Black 1 in the previous diagram, a 'bad-shape good move', was played solely to deny him this.



Dia. 51



Dia. 52

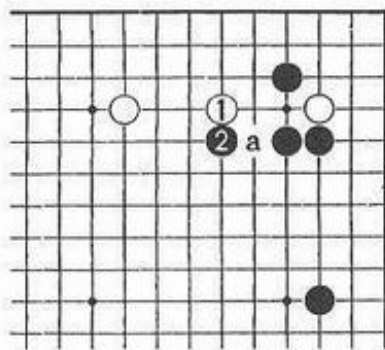
CHAPTER 9

Proper and Improper Moves

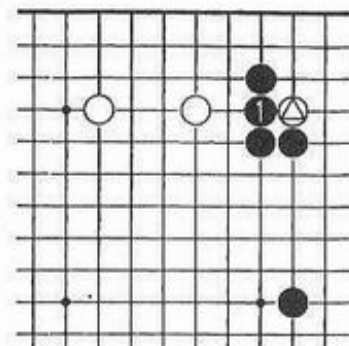
Proper and Improper Moves

A philosopher of the Meiji era once said that 'Knowledge without love is a hollow echo. The man to preach a sermon about grain and cattle is not a saint, but the farmer who loves them.' If we professionals love go, we can bring our knowledge to life and perhaps even inspire others. Keeping this in mind, let us continue.

Dia. 1. Shortly after becoming a professional in the autumn of 1949, I watched a game between high-ranking players in which White approached the upper right corner with 1. I shall never forget Black's response. He was taking his time thinking about it, so I started to think along with him. Would he make the contact play at 2 or would he play more solidly at 'a'? I was sure it would be one of these two moves, but I was wrong. The reader should ask himself where he would have played Black 2. This problem may be easiest for a beginner.



Dia. 1

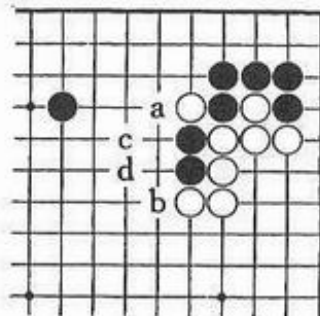


Dia. 2

Dia. 2. Black connected tightly at 1. This was the move that kept White's triangled stone most safely immobilized but at the time it had me muttering to myself. 'What lukewarm professionals there are in this world! How can anyone expect to win a hard-fought game with such a sluggish move as 1? So this is a high-ranking professional!'

A few years later practically the same position occurred in another game I was watching and a different professional played the same connection at Black 1. That was when it dawned on me that his was exactly the kind of quiet, beautiful move that professionals are so fond of. Black 1 was the proper move. Solid and firm, there was no way it could turn sour later, so next Black could fight to the limit against White's thin position on the side. You have to walk before you can run. Black 1 was a walking move. I blushed inwardly to recall the ignorant thoughts that had gone through my mind before, when I had not realized the true worth of Black 1.

To see how much sense you have of what constitutes a proper move, try the following ten problems. Treat them as if they were a test; write your answers down on a separate piece of paper before looking at the correct answers that begin on page 186. The answer to each problem is one move, and remember that it should be a proper move, not some half-baked substitute.



Dia. 3

Problem 1

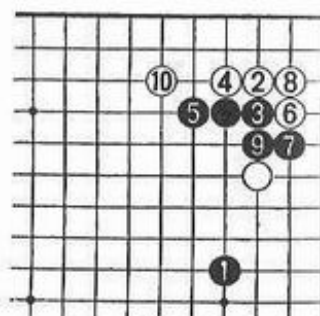
Dia. 3. Black to play. Which is the proper move: 'a', 'b', 'c', or 'd'?

Problem 2

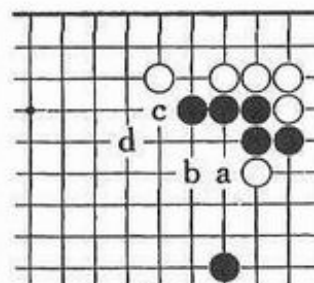
Dia. 4. Black 1 to White 10 are a joseki. Where should Black play 11?

Dia. 5. (Next page) Choose from among 'a', 'b', 'c', and 'd'.

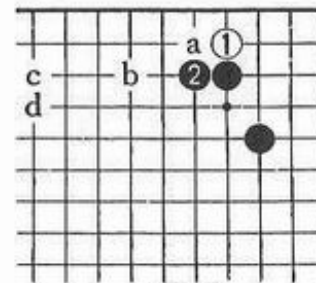
During these ten problems we are thinking about one corner in the opening, not inquiring about the middle or endgame.



Dia. 4



Dia. 5



Dia. 6

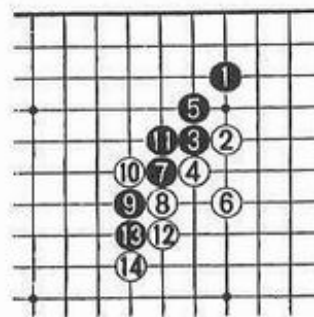
Problem 3

Dia. 6. White 1 is a standard probe at Black's corner enclosure. Black 2 stresses the outside. The question is what Black should do if White now plays elsewhere. Should he restrain White 1 with 'a' or 'b', or make a large extension to 'c' or 'd'? The answer is one of these four moves.

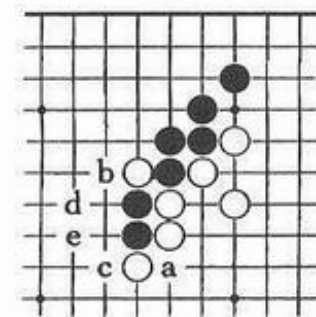
Problem 4

Dia. 7. This is one of the josekis starting with a one-space high approach. The question comes when White hanes at 14.

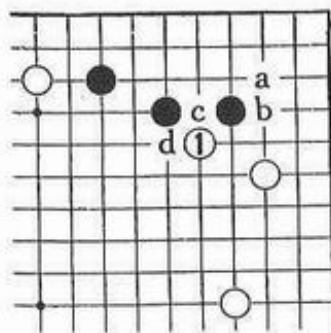
Dia. 8. Black to play: choose from among 'a' to 'e'.



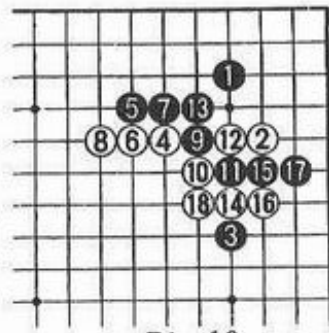
Dia. 7



Dia. 8



Dia. 9



Dia. 10

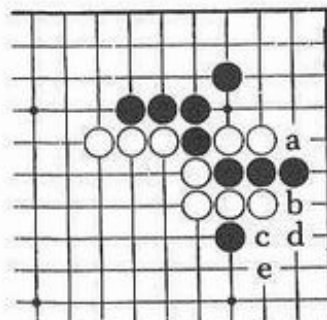
Problem 5

Dia. 9. How should Black answer White's peep at 1? Should he stress corner territory with 'a' or 'b', connect tightly at 'c', or resist with 'd'?

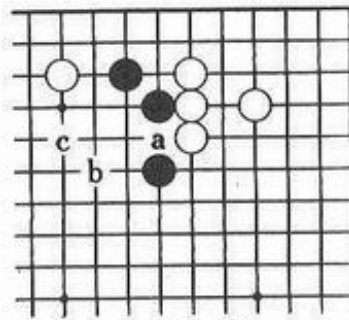
Problem 6

Dia. 10. Black 1 to White 18 are one of the two-space high pincer josekis. With 19 —

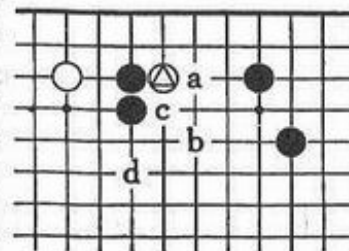
Dia. 11. Should Black play 'a', taking gote in order to capture White's two stones cleanly, or should he crawl out with 'b', White 'c', Black 'd', White 'e', taking sente in order to turn elsewhere?



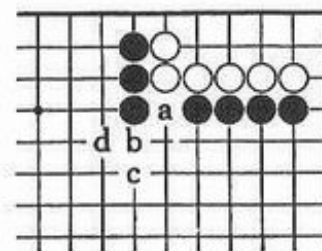
Dia. 11



Dia. 12



Dia. 13



Dia. 14

Problem 7

Dia. 12. (last page) Black to play: 'a', 'b', or 'c'?

Problem 8

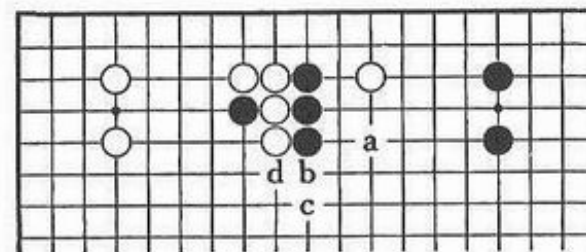
Dia. 13. Black to play. This position holds bad potential for him unless he subdues White's marked stone. Should he play 'a', 'b', 'c', or 'd'?

Problem 9

Dia. 14. Black to play: which of 'a' to 'd' is correct?

Problem 10

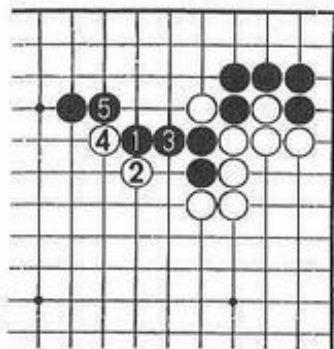
Dia. 15. Black to play. Your chances are one in four.



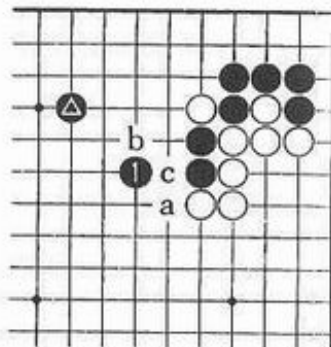
Dia. 15

Answer to Problem 1

Dia. 16. Black 1 may seem to make a nice, well-balanced shape, but it does not. Call it an improper move. For one thing, White can greatly limit Black's influence toward the center by forcing him at 2 and 4.



Dia. 16



Dia. 17

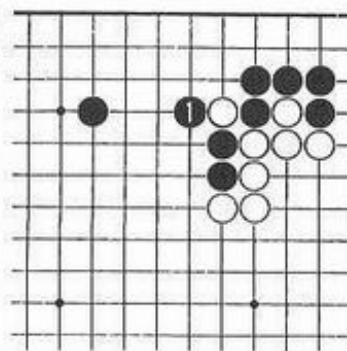
Dia. 17. Black 1 is out of balance with Δ , and White has a contact tesuji at 'b'. Black 1 at 'a' would be the worst move — sheer foolhardiness. White would cut at 'c'.

Dia. 18. (next page) The proper move is to grip the white stone with 1.

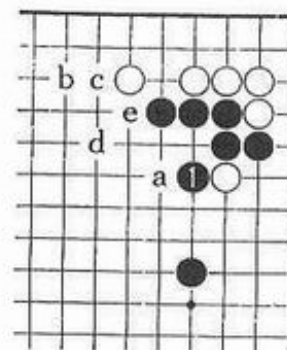
Answer to Problem 2

Dia. 19. Black 1 is correct. After clamping down on White like this Black can aim for 'b', or for a contact play at 'c'. Wait a moment — Black 'a' would also be proper. I cannot quickly decide which is better.

Black 'd' and 'e' both turn out badly if White plays 'c'. Readers who feel tempted to play Black 'e' need especially to be warned. The idea may be to play it because it is



Dia. 18

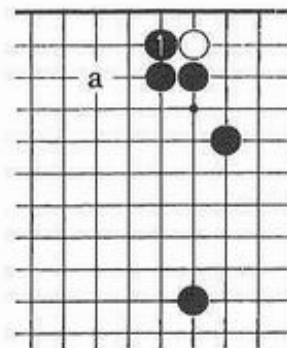


Dia. 19

sente, but that does not prevent it from causing Black a loss. Anyone who finds his hand itching to play Black 'e' should remind himself of this warning.

Answer to Problem 3

Dia. 20. Black 1 is the proper move. After this Black can fight to his heart's content on the upper side without having to look behind him. Black 1 is a thick move.



Dia. 20

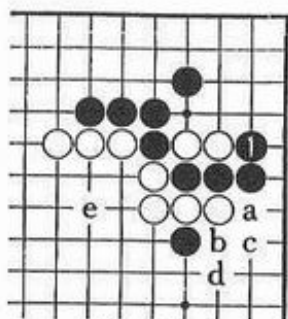
Black 'a' would be a half measure, leaving bad potential in the corner.

Answer to Problem 4

The correct move was 'b'.

Answer to Problem 5

The correct move was 'c'.



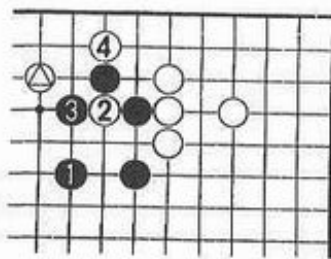
Dia. 21

Answer to Problem 6

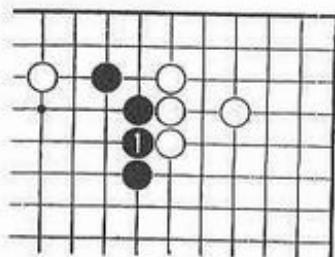
Dia. 21. Black 1 is the proper move. Black would not take sente with 'a', White 'b', Black 'c', White 'd' unless there were an exceptionally good move somewhere else, because the penalty for crawling along the line of defeat (the second line) while White's wall grows mightier and mightier is very great. By playing the proper move Black leaves White open at the bottom, and can aim for 'e' in the future. At any rate, he does not want to thicken White's wall any further.

Answer to Problem 7

Dia. 22. Black 1 makes a smart, light shape, but when the time comes to attack the marked stone Black is handicapped by White's linking combination at 2 and 4.

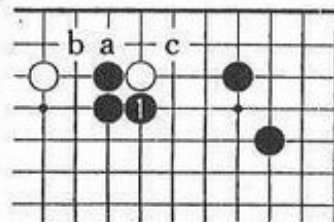


Dia. 22

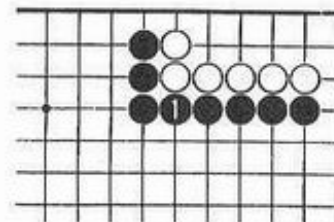


Dia. 23

Dia. 23. (last page) Black 1 looks unimaginative, but it is the proper move. The other choices are out of the question.



Dia. 24



Dia. 25

Answer to Problem 8

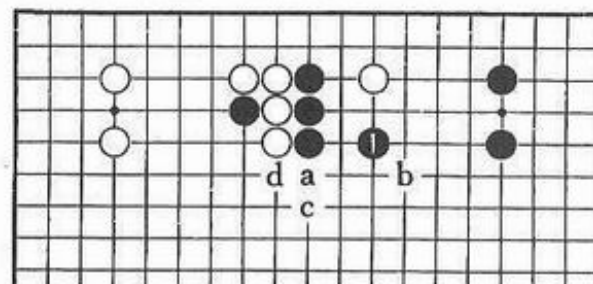
Dia. 24. Black 1 is the proper move. Without it White can count on 'a', Black 'b', White 'c' as being his sente and plot accordingly.

Answer to Problem 9

Dia. 25. This is the proper move. The rest are all improper.

Answer to Problem 10

Dia. 26. Black 1 is the proper move. Actually, given just the right arrangement of stones on the rest of the board Black 'a' might also be good, but then White could skip out to 'b'. Black 1 at 'c' would be too thin, and Black 'd' would invite disaster if White cut at 'a'.



Dia. 26

There is an inseverable tie between proper moves and professionalism. Liking the proper move is part of the professional's faithfulness to fundamentals. There are times, however, when the state of the game does not permit one to defend at the proper point — when one must pull out all stops in order to have any chance to win and cannot balk at playing improper or amateurish moves. It would be foolish for anyone, intoxicated at having learned proper moves and become a little less amateurish, to lay down the law that proper moves are always good and improper ones always bad.

In the end one can only rely on one's own strength and experience to cope with specific positions, but that is not to say that proper and improper moves should be lumped together. Middle and higher-level amateurs, who as they become stronger try to get more out of their moves (this is one sign of their awakening power), find it increasingly difficult to make the proper move. They should recall the proper moves they made in their earlier days, look at them afresh, and appreciate their true value.

The ten problems of this chapter were selected to illustrate the difference between proper and improper moves, stressing cases where the proper move was best. Hopefully by now the reader has a working idea of what a proper move is.

CHAPTER 10

Tesuji

1. The Snap-Back
2. Shortage of Liberties
3. The Spiral Ladder
4. The Placement
5. The Attachment
6. Under the Stones

The Nature of Tesuji

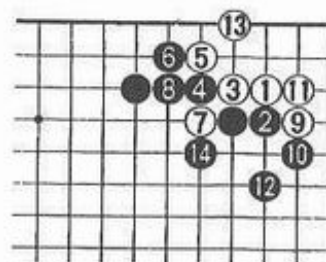
One often hears remarks like, 'So-and-so is bound to get stronger in the near future because he has a good sense of tesuji.' Just what is a tesuji?

To equate tesujis with technique is neither exactly right nor exactly wrong. It is true that anyone good at tesujis has a bright future. That being the case, it will not do simply to skim the surface of tesuji lore, and accordingly it will take a fair number of pages to introduce the reader to just a few representative types, while if justice were done to the subject there would be enough material for an independent volume, and more. In this brief space I will do my best to be concise and stress the essentials.

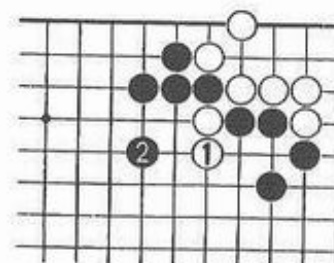
The Snap-Back

Asked what a snap-back was, someone once described it as the 'brilliant-dawn tesuji'. He was right. It is a tesuji. In spite of that, as one becomes a little stronger one tends to regard 'snap-back' as merely an elementary technical term and overlook its significance. We shall begin in our usual style by reconsidering this basic tesuji that everyone knows.

Dia. 1. (next page) White 1 to Black 14 are a well-known pattern in which White invades Black's large knight's-move enclosure. Black 14, firmly capturing the white stone and completing Black's outward wall, is the proper move. At times, however, the game does not grant Black leisure to play the proper move. This is a fairly common occurrence. What can happen?



Dia. 1

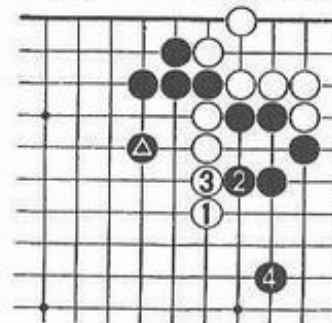


Dia. 2

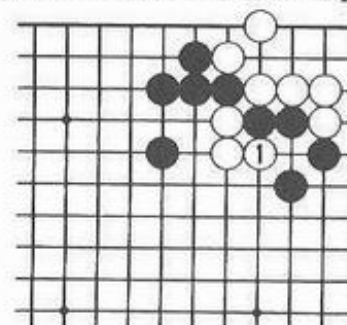
Dia. 2. White naturally goes into action with 1, and on grounds of shape Black 2 also looks natural. Compare it with letting White play 2. Actually, to chase White with Black 2 is a great mistake, but both players fail to realize this.

Dia. 3. Jumping out to White 1 is almost a reflex action, but Black 2 and 4 forestall White completely. Even the most ardent flatterer could not say that White has made Black pay for his triangled mistake. White should have looked at this shape a little harder.

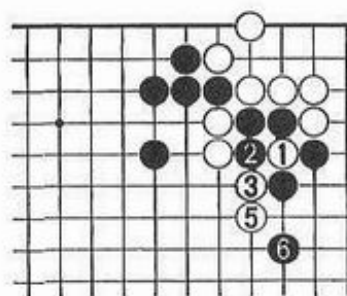
Dia. 4. The first move to occur to some people might be White 1. Any such person can be assured that he has a very poor sense of tesuji, and needs to study this chapter



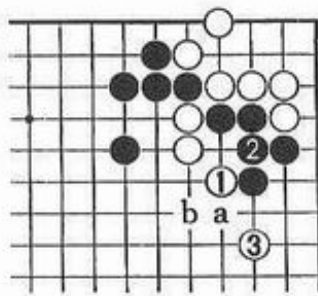
Dia. 3



Dia. 4



Dia. 5 4: connects



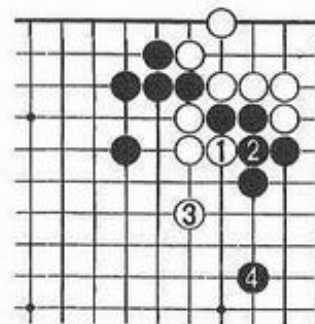
Dia. 6

with extra attention. A poor sense of tesuji is not an incurable hereditary defect. Try going through this chapter slowly and see if you do not surprise a few people with your improved style.

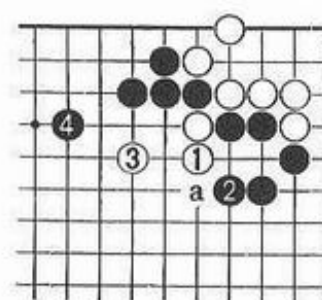
Dia. 5. Those who immediately think of playing White 1 and 3 and squeezing Black into a lump have a better sense of tesuji, but they should look ahead before they start this sequence. It ends in much the same way as *Dia. 3*. Even this squeezing tesuji can at times be a sign of carelessness.

Dia. 6. White's diagonal contact play at 1, which threatens a snap-back, is the best move. When Black connects at 2, White subtly traps him with 3. Black has had it. If he continues at 'a' White holds him back with 'b', and however he plays, he cannot escape the tragedy of being captured, at least not without the help of some very bad mistake on White's part.

Dia. 7. (next page) It is striking to see how great a change moving White 1 back to the booby-point makes. Compare *Dias. 6* and *7*, study the difference between them, arouse yourself, and correct such mistakes in



Dia. 7

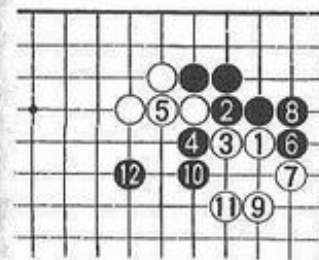


Dia. 8

your own games. Make those colleagues of yours who view you as a hopeless case change their opinions.

Dia. 8. To go back to the beginning, when White plays 1 Black absolutely must align himself at 2. The enemy's key point is your own. An amateur would think of Black 2 as unimaginative and inefficient. Those who are forever trying to play efficiently place their stones as far apart as they can. That is one reason they miss so many key points.

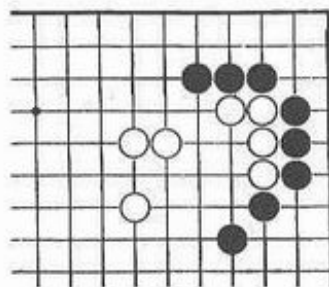
There are times when Black 2 at 'a' is a strong move, but if Black plays 'a' here, what will he do about White 2? After White 3 the course of the fight depends on the surrounding conditions, but the moves up to 3 are absolute.



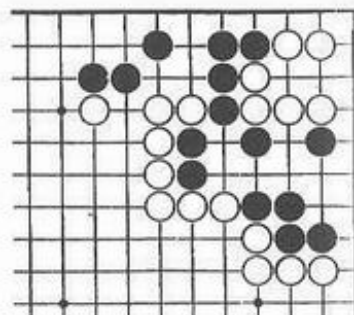
Dia. 9

This shape does not just occur here. It also crops up in a 3-4-point joseki.

Dia. 9. White 11 is the same move again. This shape can also be found in the middle and endgame, and not just in the corner.



Dia. 10



Dia. 11

Problem 1

Dia. 10. Black to play and capture the four white stones. Presented as a problem, this is not at all difficult. I dare say everyone will get the right answer easily. Would it be so easy, however, in actual play? It is strange how many people cannot solve in actual play what they can solve in problem form.

Problem 2

Dia. 11. White to play, split Black apart, and capture several of his stones on the right side.

Answer to Problem 1

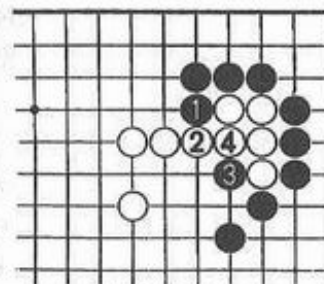
Dia. 12. (wrong) Is 1 all Black can think of? Try a little harder.

Dia. 13. (right) If he goes all the way in to 1, Black has a beautiful snap-back. No matter how White shifts 2 around, Black captures him. Verify this.

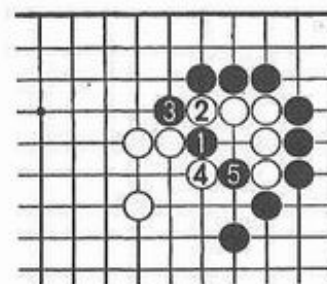
Answer to Problem 2

Dia. 14. (wrong) White plays 1 and 3 and accomplishes nothing. He can move 3 to 4, but that is still a poor excuse for a tesuji.

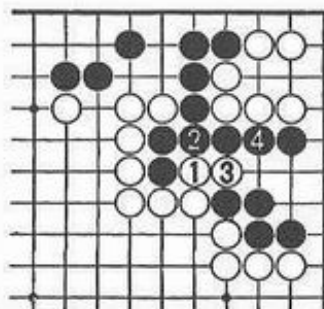
Dia. 15. (right) White 1 is the tesuji. Threatening 'a' and 'b' ('b' is the snap-back), it leaves Black unable to defend both places. Brilliant!



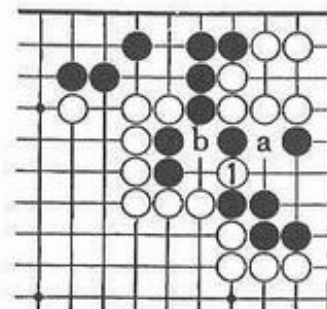
Dia. 12



Dia. 13



Dia. 14



Dia. 15

The lesson to be learned from these two problems is that tesujis do not come from just slogging laboriously ahead, one stone in front of the next. What is needed is the ability to scent tesujis at points like Black and White 1 in Dias. 13 and 15, and the boldness to advance to these at first dangerous-looking posts. Of course spotting the first move is not enough — you must read out the continuation — but you have to get so that the first move flashes into your mind instantaneously. Otherwise, your game will always remain crude and unrefined.

How can one learn to see tesujis in a flash like this? The only way is to immerse oneself in the literature on

the subject. Keep studying until it sinks in. Keep watching for tesujis, and in time even the most dazzling ones will become second nature.

You must not, however, let your tesujis get ahead of you. If you do not read out the continuation, there may not be a continuation. When that begins to happen, you may be better off going back to the primitive moves which you understood. You really know a tesuji when you can see it instantly and read out its continuation as well. Superficial imitation does not work.

Now for some more snap-back problems.

Problem 3

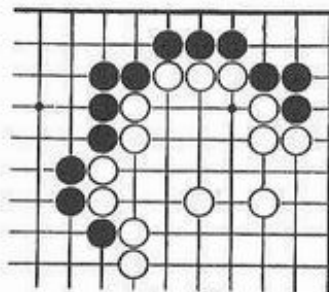
Dia. 16. Black to play inside White's territory. If you get stuck on this one, heaven help you on the rest.

Problem 4

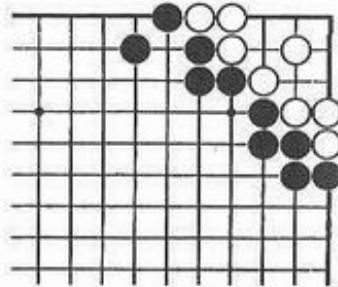
Dia. 17. Black to play and kill White. One glance should be enough.

Problem 5

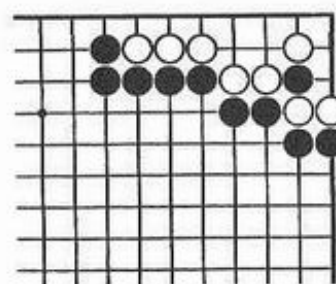
Dia. 18. (next page) Black to play and kill White. He has a surprising move that kills the whole white group, but perhaps 'surprising' is an exaggeration. The problem is not that hard.



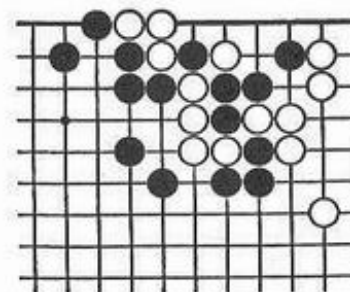
Dia. 16



Dia. 17



Dia. 18



Dia. 19

Problem 6

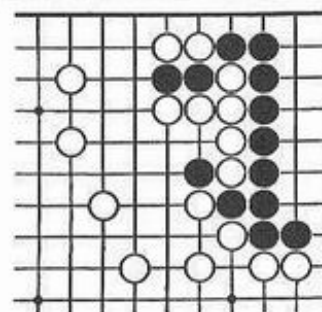
Dia. 19. Black to play and capture the eight white stones to the left. If you solved the last problem, this one will not detain you.

Problem 7

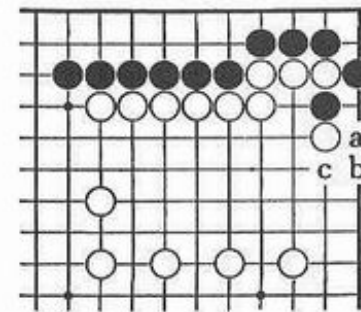
Dia. 20. Black to play. There is plenty he can do inside White's territory. There is nothing difficult about it, either. This problem could even be called easy.

Problem 8

Dia. 21. Black to play. He has a strong endgame move. The answer involves a ko, but not Black 'a', White 'b', Black 'c'. If Black plays 'a', White will reply at 'c'.



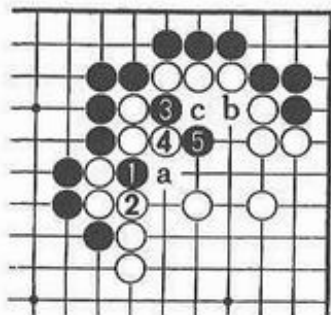
Dia. 20



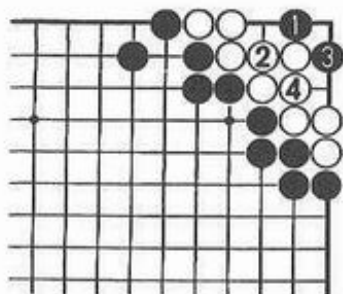
Dia. 21

Answer to Problem 3

Dia. 22. If White answers Black 5 at 'a', Black has a snap-back at 'b', while if White plays 'c' instead, Black 'a' finds him unable to connect.



Dia. 22



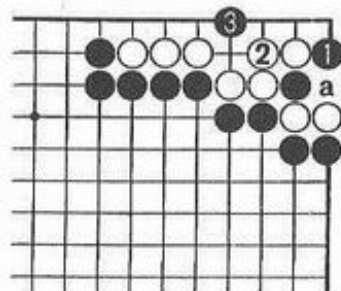
Dia. 23

Answer to Problem 4

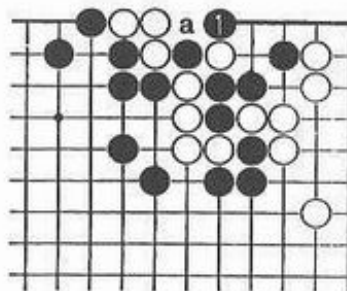
Dia. 23. Black 1 and 3 give White the dead form of bent four in the corner. Don't mistake this for a seki. Black can ignore 4 and White is still dead.

Answer to Problem 5

Dia. 24. Black advances to 1. If White connects at 2, Black 3 kills him. If Black hastily plays 1 at 'a', White plays 1 and lives.



Dia. 24



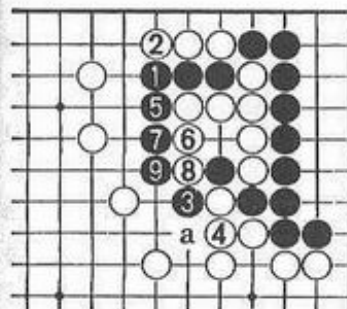
Dia. 25

Answer to Problem 6

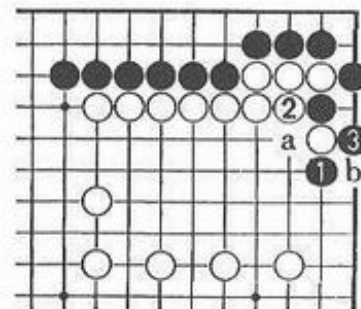
Dia. 25. Black 1 is the move, and there is nothing more to say. This tesuji seems to be hard to find in actual play, however. Most amateurs would play Black 'a'.

Answer to Problem 7

Dia. 26. Black 1 to 9 are a disaster for White. He should play 2 at 5, or play 4 at 'a' and fight a ko, but either result is still a success for Black.



Dia. 26



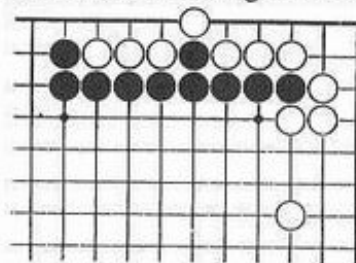
Dia. 27

Answer to Problem 8

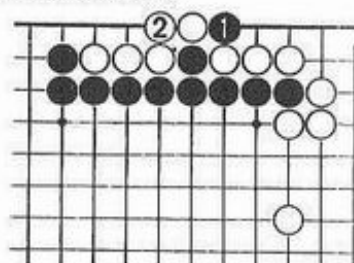
Dia. 27. The clamp at Black 1 is correct. White 2 and Black 3 form a ko. The mistake everyone makes two or three times is to play White 2 at 3, followed by Black 'a', White 2, Black 'b' and a snap-back.

Shortage of Liberties

In Japanese this is sometimes called the 'ton-ton' or the 'bata-bata' tesuji. Beginners learn it easily, but that is no excuse for stronger players to ignore it. It has some advanced applications, and even high-ranking players will find it meaningful to read this section.



Dia. 1

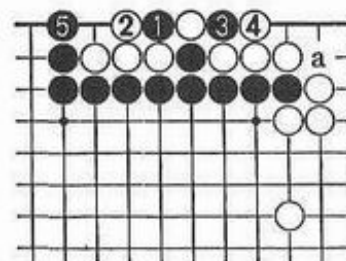


Dia. 2

Dia. 1. Black to play – can he capture the three white stones? This problem is the most elementary of the elementary, yet carelessness can lead to failure. There is no substitute for being careful.

Dia. 2. Black throws in a stone at 1. White connects at 2. Black lets out a cry, but it is too late. This is where arguments start. 'Let me take it back.' 'Take it back? Don't try to be funny.' The fault is always with the side that wants to retract its move.

How is it that people make careless mistakes like Black 1 which are so easy to avoid? They become overconfident – 'How can I miss?' Therein lie unexpected pitfalls. They make snap judgements – 'Throw in Black 1 and White is captured.' They don't bother to think carefully. There is a saying that a lion gives its all when chasing even a rabbit.

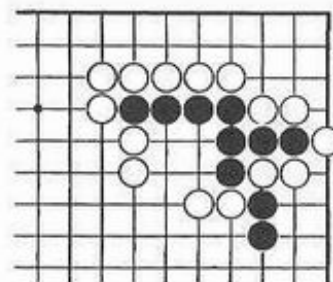


Dia. 3

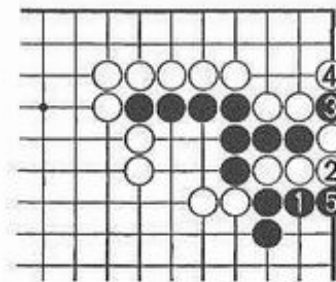
Dia. 3. First Black throws in 1, then 3, then he patiently descends to 5 and White is caught. This is the correct answer. For reference for beginners, White cannot connect because of Black 'a'.

Dia. 4. Black is to rescue his own stones by capturing White's. He is completely trapped behind White's lines, but it is too soon to abandon hope. He has a shortage-of-liberties tesuji.

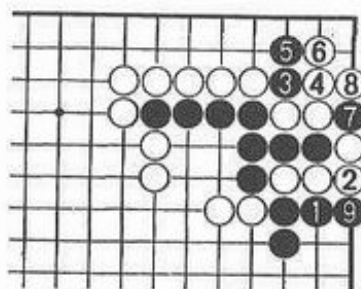
Dia. 5. Failure: Black is not reading at all.



Dia. 4



Dia. 5 6: connects



Dia. 6

Dia. 6. (correct) Black plays 1 to 9 and gives atari above 6 if White connects. Counting this connection and atari, Black makes a clean sweep of White in eleven moves. Just eleven moves – could you read them out ahead of time? If not, you may as well not play Black 1. Don't give up – read!

'What – me read eleven moves ahead? How could I –' The speaker is a 15-kyu. A 15-kyu? Even a 20-kyu can read this much. A beginner who has barely learned the game can read thirty or forty moves ahead in a ladder. The above sequence is about as unbranched as one could ask – just the place to start practicing. Read it; it won't read itself. Read it out, visualize the final solution, and experience the pleasure of realizing that you can see eleven moves ahead. The confidence you gain will boost you further.

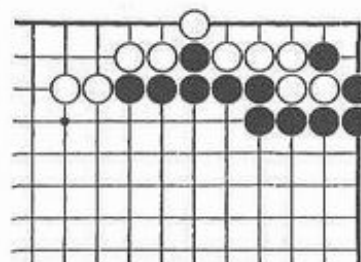
You have already seen the answer, but turn back to *Dia. 4* on the last page and practice reading these eleven moves again. When you can see them, try reading out the succeeding problems in the same way. Find the answers yourself before you look at the answer diagrams.

Advanced Problems

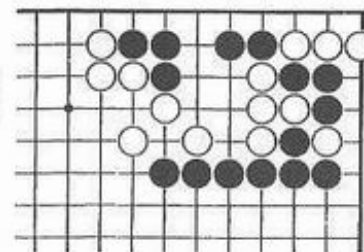
This time I have assembled some especially difficult problems, contorted problems. They may be too hard for for some of my readers.

Problem 1

Dia. 7. Black to play. Can he capture the five white stones?



Dia. 7



Dia. 8

Problem 2

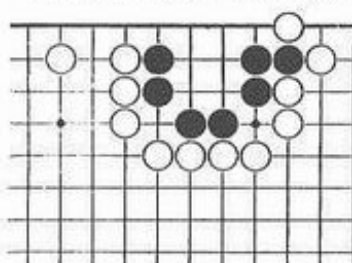
Dia. 8. Black to play and capture not just the three white stones in the corner, but four more in the center.

Problem 3

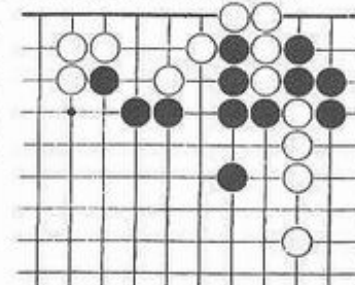
Dia. 9. Black to play and live.

Problem 4

Dia. 10. Can Black capture the four white stones?



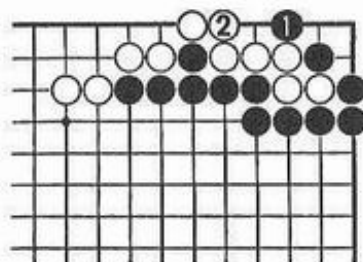
Dia. 9



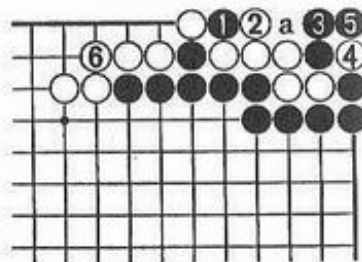
Dia. 10

Answer to Problem 1

Dia. 11. Black's hane at 1 is wrong. White connects at 2 and that is it; Black cannot do anything.



Dia. 11



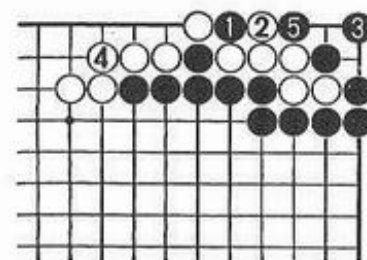
Dia. 12

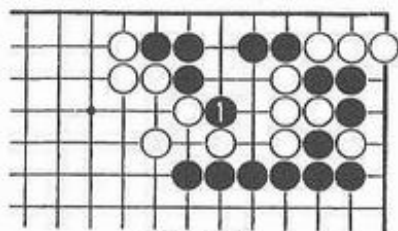
Dia. 12. Accordingly Black has to begin with the throw-in at 1. You cannot expect to catch any fish unless you offer them some bait. Black 1 is the bait, and White naturally snaps it up with 2. The nice thing about go stones is that, unlike fish, they cannot save themselves by refusing the bait. They are like fish, however, in that if you offer them the wrong bait you will never catch them.

Next Black methodically descends to 3. He expects White to connect with 4 at 6, after which Black 'a' will catch him short of liberties, but he is thinking too fast. White counterpunches at 4, and after 5 and 6 Black is startled to discover that he is the one caught short of liberties.

This will not do. Black has a much better move for 3. There are not many choices, so you should see it immediately, but it may lie in a blind spot.

Dia. 13. (correct) Although it may be hard to discover, Black 3 is the answer. White connects at 4 and Black 5 starts a ko. 'A ko? You mean Black can't capture White unconditionally?' If he can I'd like to know how.



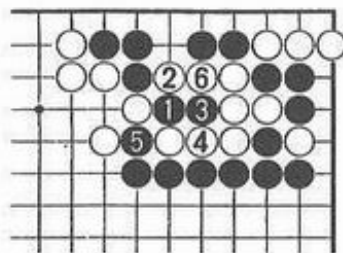


Dia. 16

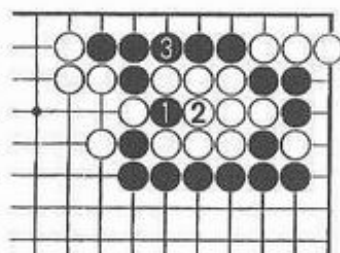
Dia. 16. (correct) The flash of insight comes at Black 1, a version of the clamping tesuji. The continuation up to White's capture has to be read out too, but just to be able to think of a clever move like 1 should give one a feeling of pride. This pattern appears from time to time in actual play. Occasionally you should lay aside crass moves like the ones in Dias. 14 and 15 and think of more elegant ones, like this. What is a tesuji? Black 1 gives the answer.

Dia. 17. Now what about the continuation? White 2 etc. are forced. Handing the enemy two stones with Black 5 is what separates the novices from the experts.

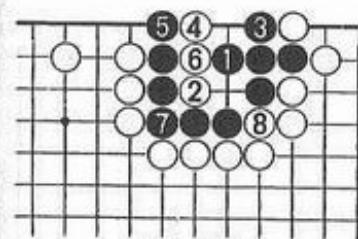
Dia. 18. Continuing from the last diagram, Black 1 and 3 pick up the whole white bunch.



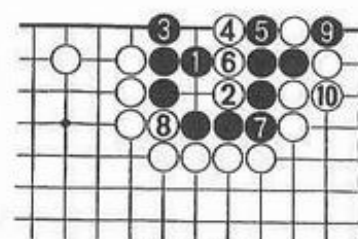
Dia. 17



Dia. 18



Dia. 19



Dia. 20

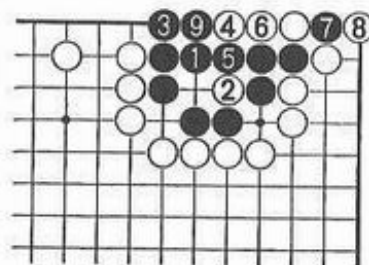
Answer to Problem 3

Dia. 19. Black 1 is a failure. The result through White 8 may look like a seki, but Black is dead.

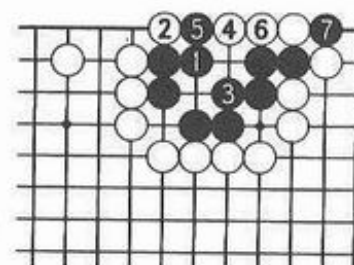
Dia. 20. This is the right Black 1, but the continuation is wrong and Black dies again, a victim of shallow reading.

Dia. 21. (correct) This sequence differs from the last at Black 5. To avoid failure Black must discard the dogma that he cannot let White connect and switch to the idea of letting him connect (at 6), then trapping him with the next move. Black 7 dangles the bait, and White is caught. Capturing three stones gives Black his second eye.

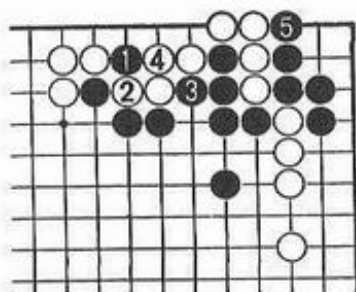
Dia. 22. This variation ends in the same way.



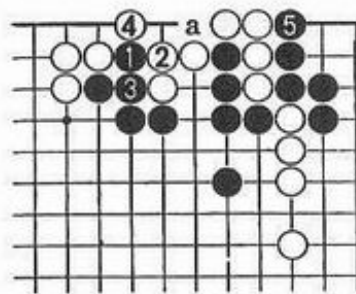
Dia. 21



Dia. 22



Dia. 23



Dia. 24

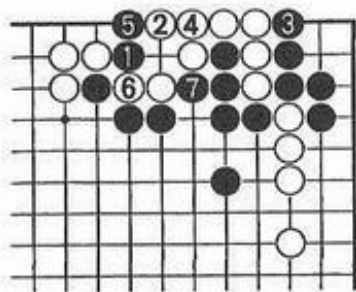
Answer to Problem 4

Dia. 23. Black descends upon his foe with the hane at 1. White 2 means sudden death at Black 5.

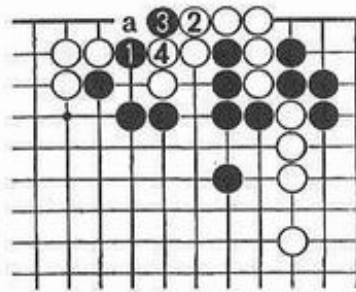
Dia. 24. If White plays 2 here he loses again. Note that Black does not play 5 at 'a'. That would be a tragic slip.

Dia. 25. This White 2 also ends in a shortage of liberties. At this point I thought Black had won, but —

Dia. 26. White can save himself by connecting at 2. If Black plays 3 at 4, White links up with 'a'. The answer is that Black cannot capture White. Pardon my boner.



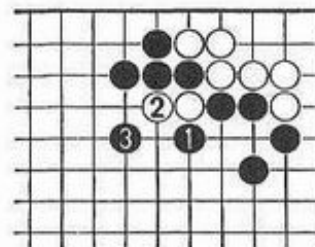
Dia. 25



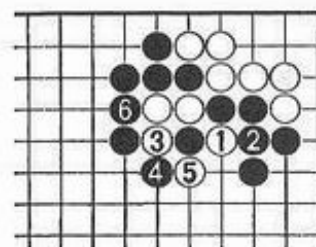
Dia. 26

The Spiral Ladder

A baby's attention can be distracted by dangling a spinning object in front of its eyes. Using the same trick to crush an opponent is one of the pleasures of go that even a beginner can enjoy. Here is one example of the technique. Learn the rest from the problems. Once you solve the first, the others will follow effortlessly in the same way.



Dia. 1



Dia. 2

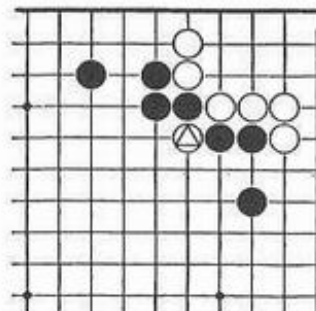
Dia. 1. Black 1 and 3 capture White. Proof?

Dia. 2. White tries to get out at 3 after giving atari at 1, but this is the chance Black was waiting for. Black 4 is the squeezing play that is the secret of the spiral ladder, and Black 6 apprehends the would-be runaway. As with the shortage-of-liberties tesuji, if Black is unwilling to part with one stone in bait, the big fish gets away and he is denied the use of the tesuji.

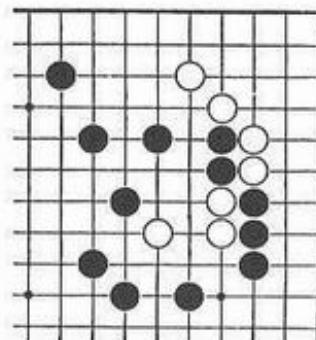
Problem 1

Dia. 3. Black to play and capture the marked cutting stone.

Hint: This is a straightforward application of the example.



Dia. 3



Dia. 4

Problem 2

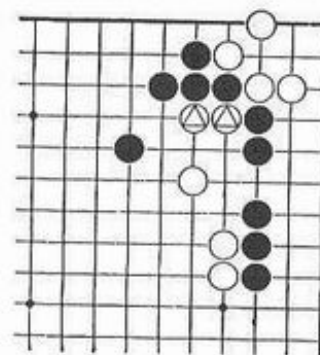
Dia. 4. White to play. His three surrounded stones seem to have no way to save themselves, but close inspection should reveal a crack in Black's position.

Problem 3

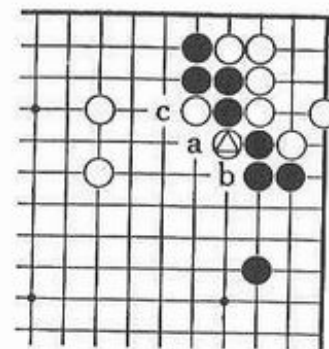
Dia. 5. (next page) Black to play and capture the marked cutting stones. Plodding and slogging will just get one mired down, but the tesuji makes this an easy problem.

Problem 4

Dia. 6. Black to play and capture the marked stone. In this type of fight it is easy to lose sight of which are the important stones and which the unimportant ones. The marked stone is the key stone that cuts Black in two, so he is safe if he captures it. Don't be satisfied with Black 'a', White 'b', Black 'c'.



Dia. 5



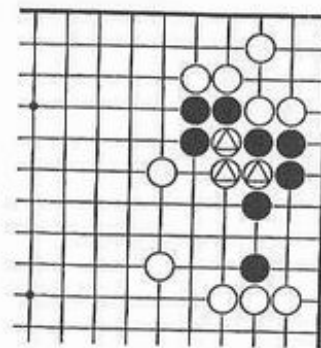
Dia. 6

Problem 5

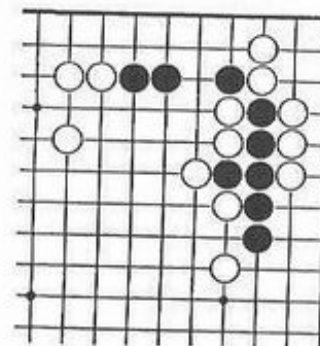
Dia. 7. Black to play and capture the three marked stones.

Problem 6

Dia. 8. Black to play. He has succeeded if he can link all his forces together. At first it is hard to see where to focus, so read the sequence out slowly and surely.



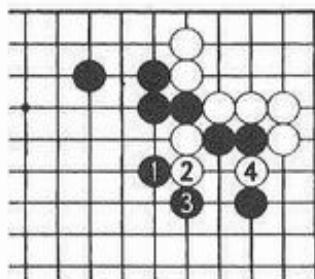
Dia. 7



Dia. 8

Answer to Problem 1

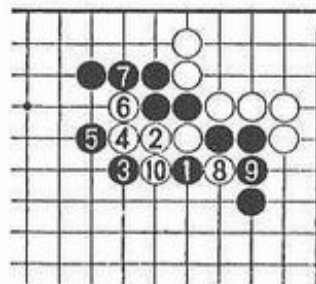
Dia. 9. Black's attempted containment at 1 is a quick failure. White 2, Black 3, White 4, and Black is captured.



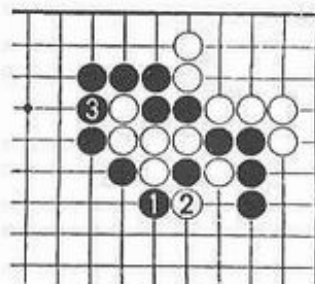
Dia. 9

Dia. 10. (correct) The correct sequence combines a net and a ladder, the two basic methods of capturing stones, into a simple march to victory. (Playing 3 at 4 and starting an ordinary ladder is not as good, even if the ladder works. White should be captured locally.) After White 10 —

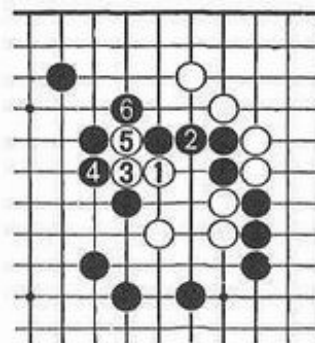
Dia. 11. Black 1 and 3 finish the job. Try this type of capturing sequence in your own games — it will double your pleasure.



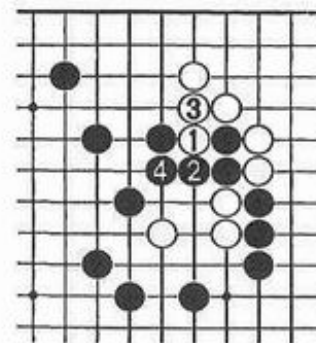
Dia. 10



Dia. 11



Dia. 12

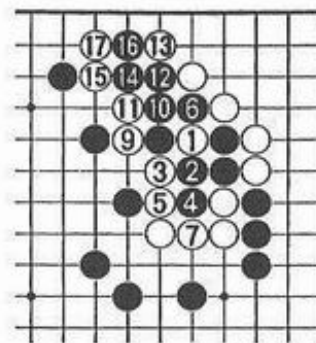


Dia. 13

Answer to Problem 2

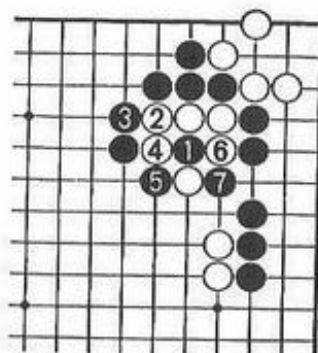
Dia. 12. Random moves like White 1 that just look like tesujis lead nowhere. With Black 6, White has failed.

Dia. 13. After seeing the right point at 1, it would be blindness for White to connect at 3 because he is in atari.



Dia. 14 8: connects

Dia. 14. (correct) White cuts with 1 and 3 and squeezes his way out in the forced sequence shown, a brilliant escape. At least once, try to read a sequence like this all the way out. Feel the satisfaction and joy of doing it. Joy=confidence=improvement.

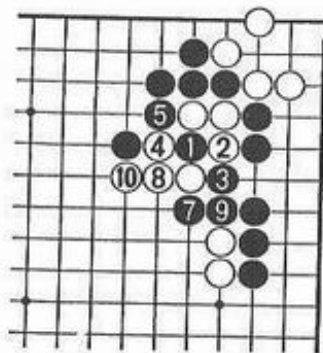


Dia. 15

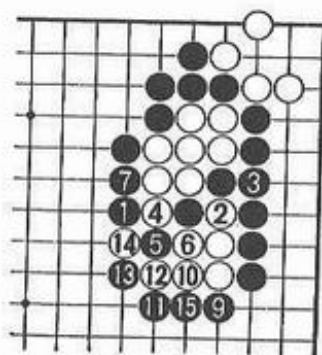
Answer to Problem 3
Dia. 15. (correct) There is nowhere to strike but at Black 1. The problem lies in reading the continuation, but White 2 makes it easy. Everyone should know the crane's-nest pattern up through Black 7.

Dia. 16. The question comes when White plays 2 here. Black squeezes him into a lump with 3 to 8, but if he goes back to connect at 9 because the ladder is off, White escapes with 10. Black must be more tenacious.

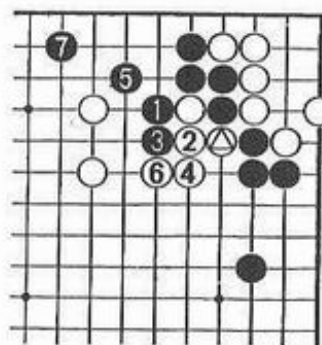
Dia. 17. He nets White with 1, holds him tight, and spins him around through 15. The pleasure is almost too great to bear. The whole sequence is twenty-three moves long but unbranched. Look back at the problem diagram and practice reading it again.



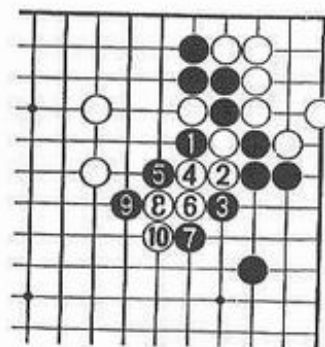
Dia. 16 6: connects



Dia. 17 8: connects



Dia. 18



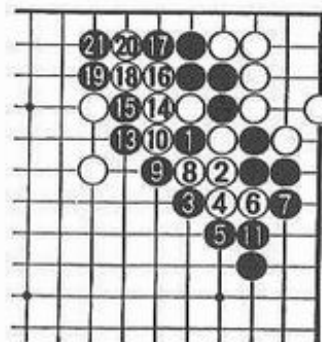
Dia. 19

Answer to Problem 4

Dia. 18. Making White connect the worthless stone to the important one and thus make it heavy is basically a good idea, but here Black has a way to capture the important stone (the marked one), so anything less fails.

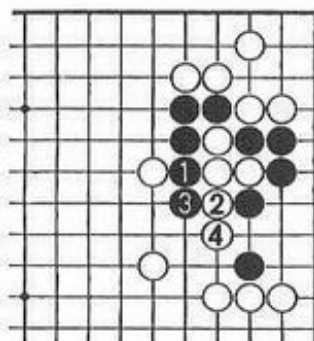
Dia. 19. Black is making a mistake in trying to chase White in a ladder. Look out, Black, the ladder's falling!

If he keeps this up, even a beginner can see that he is going to crumble.

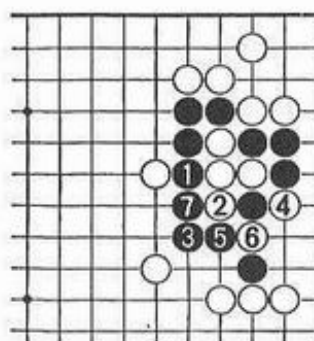


Dia. 20 12: connects

Dia. 20. (correct) Black plays 1 and 3 and squeezes, capturing White in a spiral ladder. Read accurately up to Black 21. Just muddling your way through this sequence is not good enough.



Dia. 21

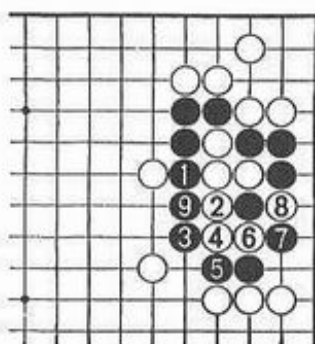


Dia. 22

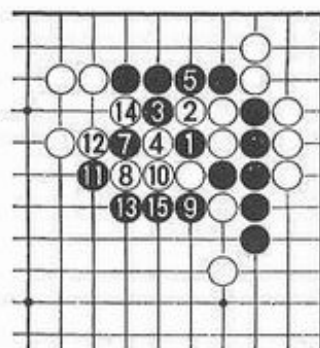
Answer to Problem 5

Dia. 21. It is too late to stop and think after playing Black 1 and 3. Most people would get this far, then wail, 'Oh dear!' Why can't they learn to think ahead?

Dia. 22. (correct) If White meets Black 1 and 3 with 4, Black squeezes and captures him with 5 and 7.



Dia. 23



Dia. 24 6 and 16: connect

Dia. 23. If White runs out at 4, Black 5 to 9 trap him in a giant crane's-nest pattern.

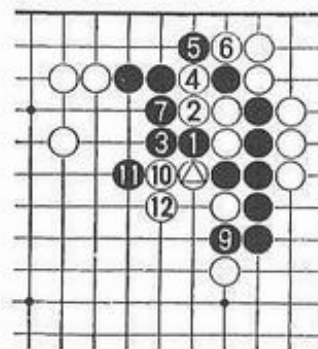
The spiral-ladder tesuji takes the opponent's stones, rolls them up into a mass, and squeezes the life out of them. Does the reader see?

Answer to Problem 6

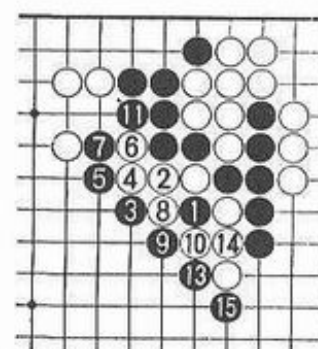
Dia. 24. Black has to cut at 1, but if he squeezes too quickly with 3 he fails. All he is doing is going through a squeezing drill. His group on the upper side is dead as a wooden clog.

Dia. 25. Black plays 1 and 3, then squeezes with 5 and 7 – end of stage one. Shifting his sights to White's triangled stone, he plays 9, but White escapes with 10 and 12. Stage two – failure.

Dia. 26. (correct) Black 1 and 3 are the spiral-ladder tesuji, and look at the way Black chases White next. Did you read this far from the problem diagram? All these problems followed the same principle. The question was one simply of reading ability.



Dia. 25 8: connects

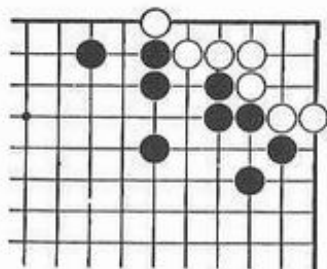


Dia. 26 12: connects

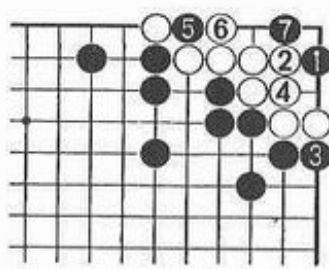
The Placement

Dia. 1. Black to play and kill White. It hardly seems reasonable that a white group like this, with seven or eight points of territory, should die, but such things can happen. Without a feeling for tesujis Black would not know where to begin, but if he knows the placement tesuji, he can bring White to his knees with one stroke.

This is an elementary problem. If it confuses the reader, that only shows that he does not understand the placement tesuji.



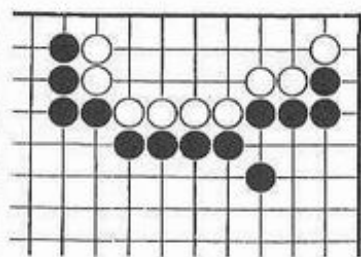
Dia. 1



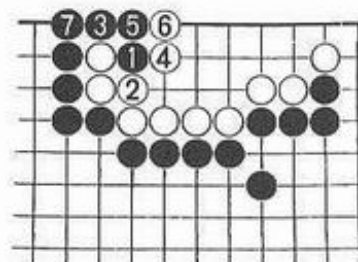
Dia. 2

Dia. 2. Black 1 is the placement tesuji. No other move will kill White. The result at Black 7 is a dead bent four in the corner. If White plays 2 at 4, then Black 5, White 6, Black 7 accomplishes the same thing. Once Black plays 1, White has no defense.

Dia. 3. Black to play. Agreed, this time White's group is just too big to be killed, but what many amateurs would do is the following.



Dia. 3

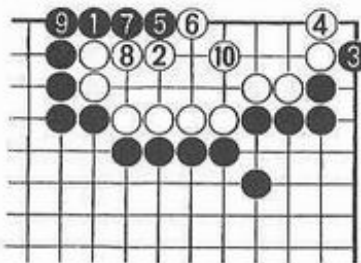


Dia. 4

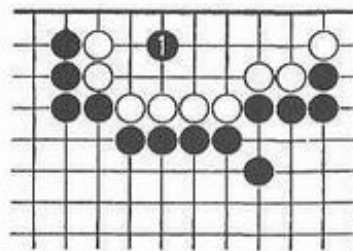
Dia. 4. Clamping at Black 1, do they see the cut at 2 and link-up at 3 as miai, or are they mistaking Black 1 for an endgame tesuji? Not much of a tesuji this, that leaves Black in gote.

Dia. 5. The hane at 1 is better endgame play, and now Black ends in sente, but he should feel disappointed at not having done more.

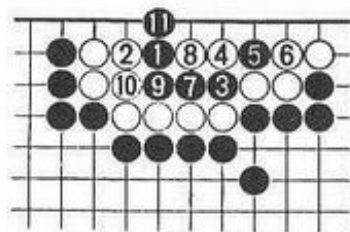
Dia. 6. A strong player might say to himself, 'There's no way White can die, but I'll try a placement at 1 and see what happens anyway.' White's group feels a sudden chill in its liver.



Dia. 5

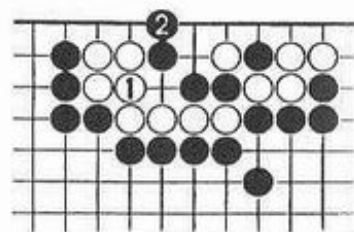


Dia. 6



Dia. 7

Dia. 7. White 2 is the ordinary response, but Black has sharp moves read out at 3 and 5. White cannot give atari against Black 11 from either side, and loses eight stones.

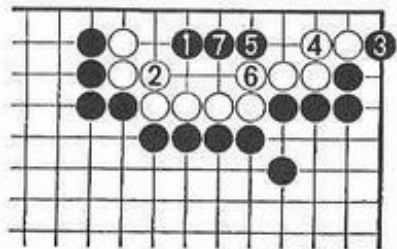


Dia. 8

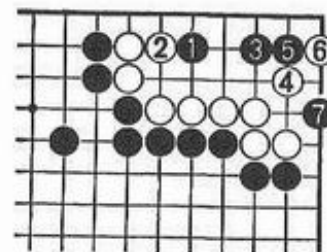
Dia. 8. Therefore he tries simply connecting at 1, but the end result is the same as when he played White 8 in *Dia. 7*.

Dia. 9. Let's let White change his original response at 2. White 4 is painfully submissive, but even it may be an overplay. After 7 the worst Black can get is a *seki*.

White may have other ways to answer, but Black 1 glares balefully on the vital point within his territory. Once you have this basic move down, you will be pleased at how often it can be applied.



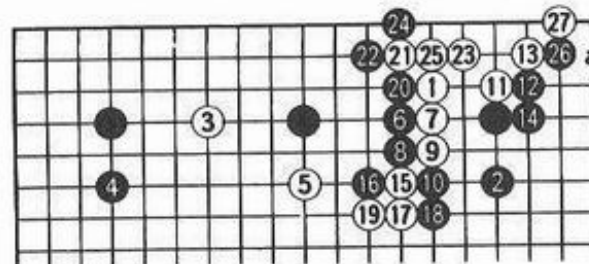
Dia. 9



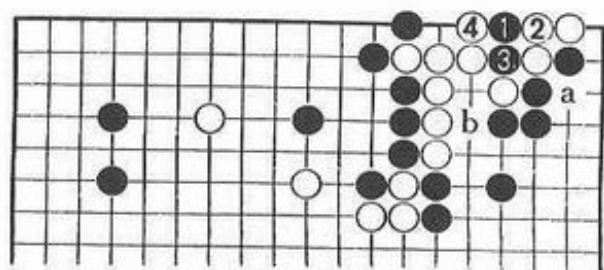
Dia. 10

Dia. 10. Previously you had been willing to grant White large areas like this as territory, but now, knowing the placement *tesuji*, you swoop in and rampage around with Black 1 and 3. Whether you succeed or not, you will have your opponent frowning and wondering where you learned such moves.

Dia. 11. Following the standard handicap opening of 1, 3, and 5 the *joseki* runs from Black 6 to White 27. If Black now descends to 'a', White will live easily. That is how most people would play, but there is a move here that will vex White considerably. Can you find Black 28 and read out the whole continuation?



Dia. 11

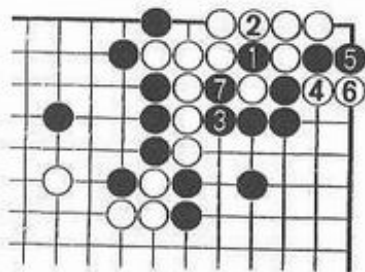


Dia. 12

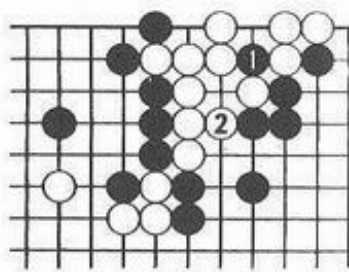
Dia. 12. Black 1, the placement on the edge, is staggering. White has to play 2. Next he may think that he is alive with either 'a' or 'b', but Black plays 3. Laughing something about people who cannot recognize an atari, White captures him with 4. Let him laugh all he wants; the last laugh will be on the other side.

Dia. 13. Continuing, Black plays back in at 1, and if White captures him with 2 his whole group dies up to 7. Now who is laughing?

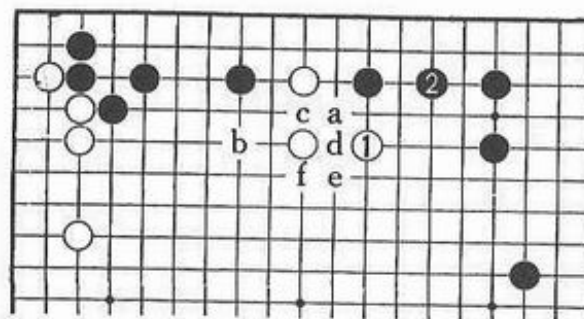
Dia. 14. The correct move is to play White 2 here and battle it out in a ko, but the ko is completely one-sided in Black's favor. He gladly lets White play two stones in a row wherever he likes. White is aghast; he never dreamed Black had a strong move like this.



Dia. 13



Dia. 14

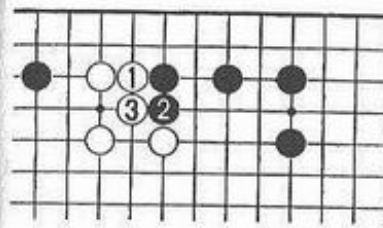


Dia. 15

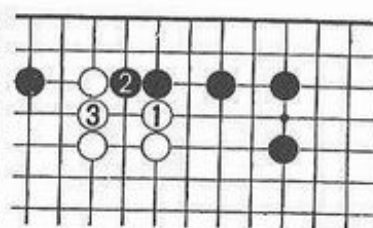
Dia. 15. This is an even-game opening. Black stays low in answering White's pivot at 1 because he is aiming toward peeping at 'a' and cutting. If White plays 'b', for example, Black will peep at 'a' straightaway. Then comes White 'c', Black 'd', White 'e', Black 'f', and Black has a good fight going.

Dia. 16. It is not very attractive for White to defend at 1, the reason being that Black can trade 2 for 3, then turn elsewhere in sente.

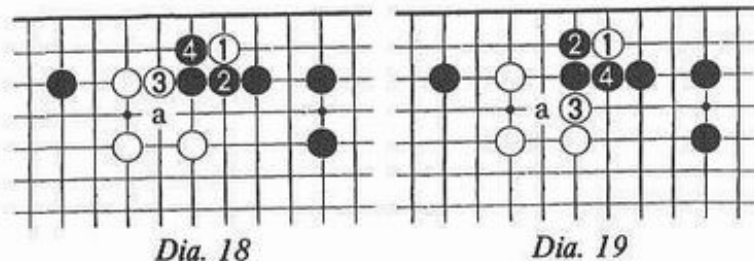
Dia. 17. Nor is this White 1 very attractive, for the same reason. Well then, where should White play 1?



Dia. 16



Dia. 17

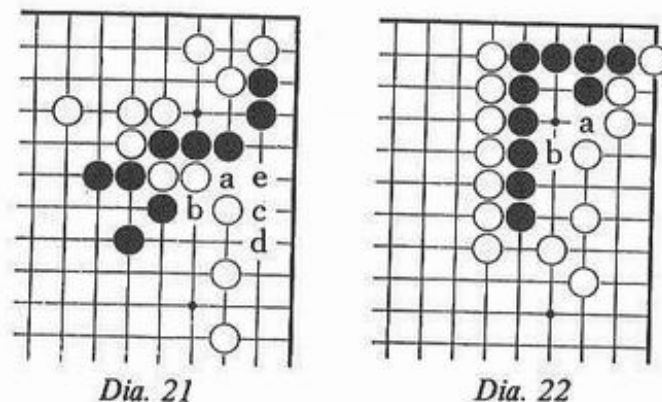
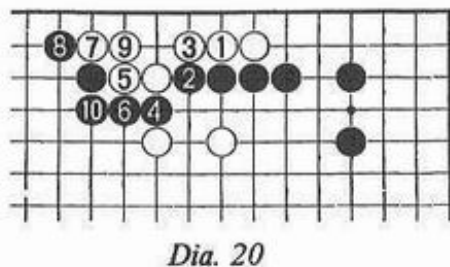


Dia. 18. White's placement at 1 is a clever probe to see how Black responds. If he plays 2, White can prevent Black 'a' in sente with 3.

Dia. 19. If Black plays 2 here, again White can protect his weak point at 'a' with 3 in sente. White 1 is a sacrifice.

White's placement at 1 is not always good. Sometimes it is, sometimes it is not. The situation is like having a runner on first base with one out in baseball, where the batter is unsure whether it would be better to sacrifice him to second and have two out or to swing away.

Dia. 20. The reason White does not try to save his sacrifice stone, instead of playing 3 in Dia. 18, is that this is the result. Black comes out far ahead.



Problem 1

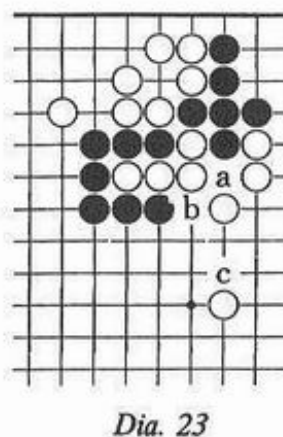
Dia. 21. Black to play – how can his corner stones live? Giving atari at 'a' or 'b' is best left to beginners. Black 'c' is better, but White 'd', Black 'e', White 'a', and Black dies.

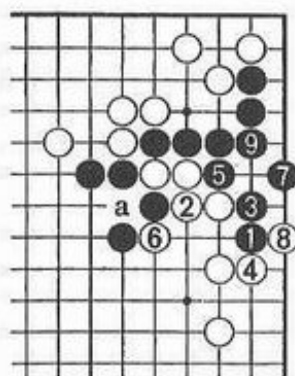
Problem 2

Dia. 22. Black to play and live. Black 'a' or 'b' will not do the job.

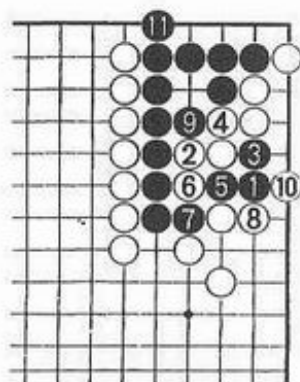
Problem 3

Dia. 23. Black to play and live in the corner. His L shape is not enough for two eyes, so he has to find a weakness in the white stones surrounding him. Giving atari at 'a' or 'b' will not work. Black 'c' looks something like a tesuji, but Black has a much better move.





Dia. 24



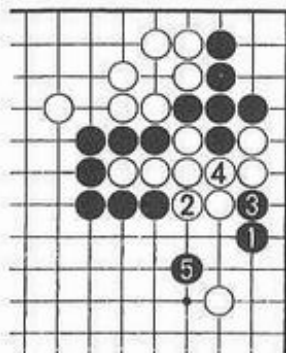
Dia. 25

Answer to Problem 1

Dia. 24. Black 1 is the placement tesuji. White 2 is the strongest reply, and Black does not have time to connect with 7 at 'a'.

Answer to Problem 2

Dia. 25. Black 1 is the placement tesuji. White 2 is a form of resistance, but Black skillfully sacrifices three stones to make an eye in sente, then lives with 11.



Dia. 26

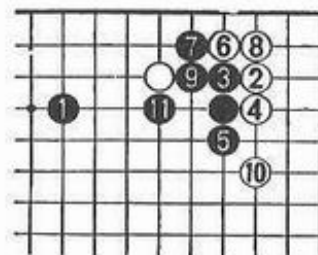
Answer to Problem 3

Dia. 26. Black 1 is the placement tesuji. White 2 offers resistance, but Black 3 and 5 capture the whole group. If White plays 2 any other way, Black has an easy time of it.

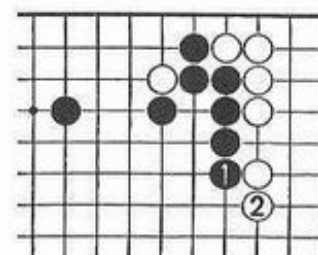
The Attachment

An attachment is a move that adheres to an enemy stone, but not to any friendly stones. Attachment tesujis have a way of being immediately useful in actual play.

Dia. 1. Black 1 to 11 are a well-known joseki; the question is how to follow them up. There are practically no books on how to follow up josekis, so everyone plays on his own, but –



Dia. 1

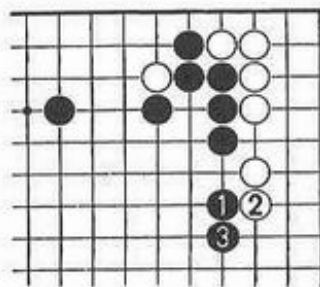


Dia. 2

Dia. 2. Stop! So many players push with Black 2, just because they can do so in sente. How simple can they get? Most of them never pause to consider profit and loss. Subliminal desires take hold of them and they push at 1 before they realize what they are doing. The faults of the 1-2 exchange are that:

- (1) White is moving ahead of Black;
- (2) White is being strengthened;
- (3) Black is losing good potential.

Anyone who wants to improve at go had better curb his base impulses to play moves like 1. In blunt language, 'Cut it out!'

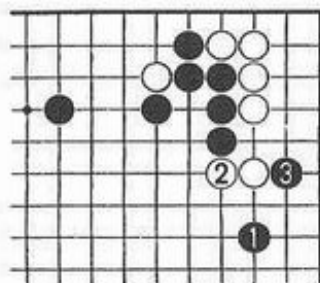


Dia. 3

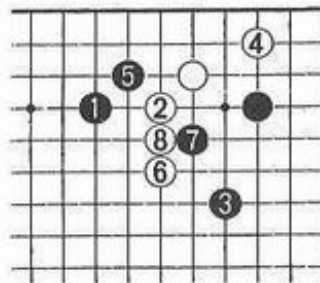
Dia. 3. If Black wants an outer wall, he should skip out in front of White to 1 and let White push him instead of vice versa. Seen in the light of the struggle to get ahead, Black 1 is a good move.

Dia. 4. When Black already has a hardened formation on the upper side, he can assault the right side with the attachment tesuji at 1. If White pushes out at 2, Black bends under him with 3. Black 5 quickly gives him a viable position.

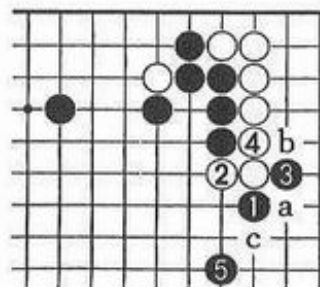
If White plays 2 at 'a', Black is more than satisfied to play 4, White 'b', Black 2, White 3, Black 'c'.



Dia. 5



Dia. 6

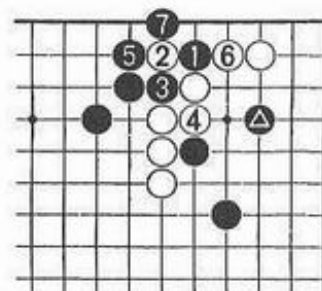


Dia. 4

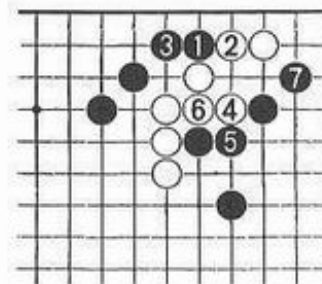
Dia. 5. Black can also approach at a one-space interval with 1. If White plays 2, Black has a nice attachment at 3. Do you understand why it works?

Dia. 6. Black 1 to White 8 sometimes appear in even games. The question is about Black's next move.

Dia. 7. White has no answer to the attachment tesuji at 1. If he counters with 2, he has to give way at 4, and after 7 Black's triangled stone is standing squarely on his vital point, a very good result for Black.

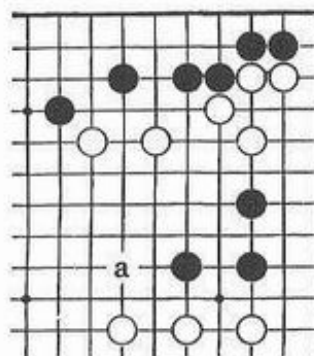


Dia. 7

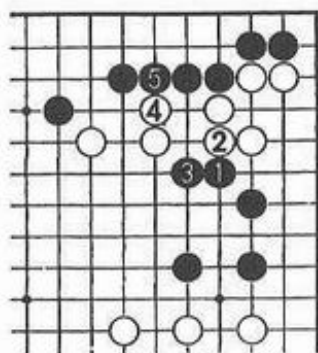


Dia. 8

Dia. 8. If White plays 2 here Black draws back with 3. White 4 and 6 both fill dead space, while all of Black's stones ideally combine attack and defense. One good move leads to the next. Black 1 and the rest add up to a great success.



Dia. 9



Dia. 10

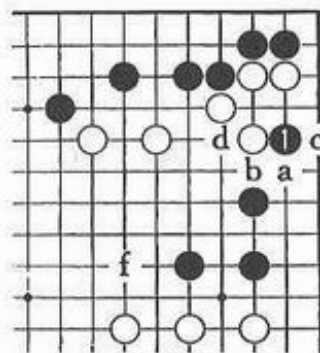
Dia. 9. Black's turn – how should he play in the battle on the right side? Ordinarily he would jump out to 'a', but it would be good for him to try to do some in-fighting, too.

Dia. 10. How about peeping at 1? White answers with 2, and his counter-peep at 4 makes Black 3 a thoroughly bad move. Forced to take gote at 5, Black is headed for a crisis on the right side.

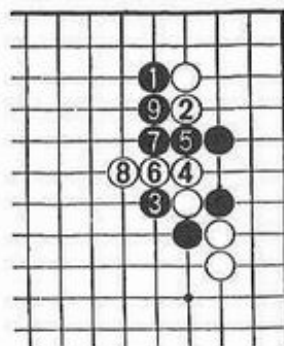
Dia. 11. (next page) Attaching at Black 1 is an inspired tesuji. If White replies at 'a', Black can cut him apart in sente with 'b', White 'c', Black 'd'. White therefore cannot play 'a', which means that he has lost his base while Black has become practically settled.

If Black plays 1 at 'f', but is aware of the attachment tesuji and plans to carry it out next, that is also fine.

Dia. 12. Black to play – how can he make shape? Those who recognize this immediately as a variation of the two-space pincer joseki have done their homework well.

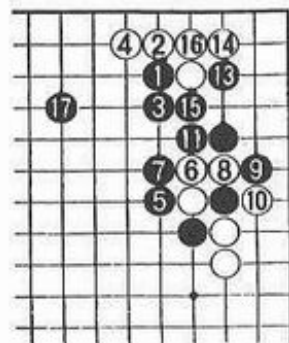


through Black 9 in Dia. 14 is incalculably better than Dia. 13. There is an even better way for Black to play, however.



Dia. 15

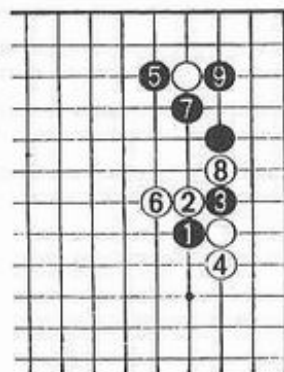
Dia. 15. Black 1 is the attachment tesuji, an imaginative idea based on foreseeing the sequence started by Black 3. If White resists with 2, Black 3 to 9 are a superb result for Black.



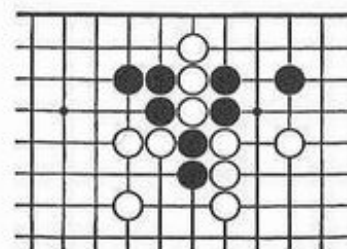
Dia. 16 12 connects

Dia. 16. If White hanes at 2, Black squeezes him with 5 etc., again getting a superior result.

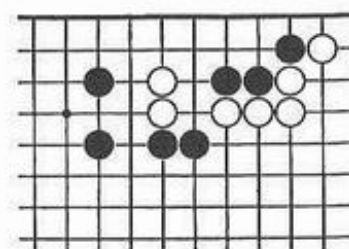
Dia. 17. This retraces the sequence to its beginning. White now refuses to be drawn by the tesuji at 5 and stands out at 6, but Black is satisfied with his large corner capture. Each side has thwarted the other.



Dia. 17



Dia. 18



Dia. 19

Problem 1

Dia. 18. Black to play. He cannot capture the three white stones, but at least he can link his two groups on the left and right together.

Problem 2

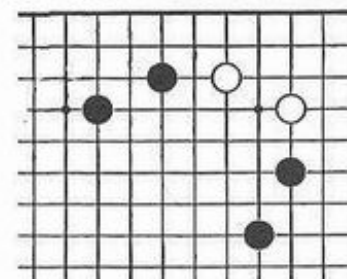
Dia. 19. Black to play. Can he rescue his three stones, which appear completely surrounded?

Problem 3

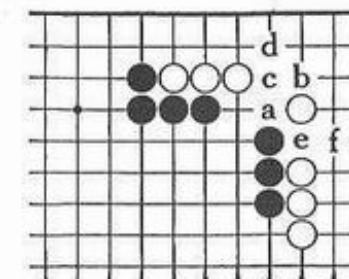
Dia. 20. Black to play and invade White's corner enclosure.

Problem 4

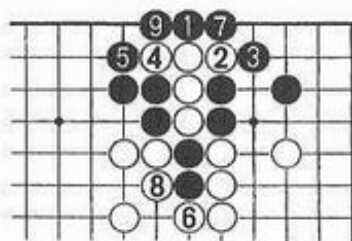
Dia. 21. Black to play. How can he invade White's territory? Black 'a', White 'b', Black 'c', White 'd', Black 'e', White 'f' are not the answer.



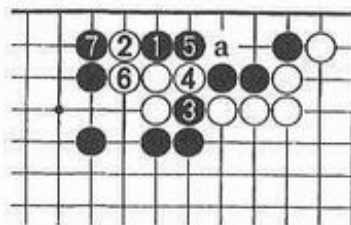
Dia. 20



Dia. 21



Dia. 22



Dia. 23

Answer to Problem 1

Dia. 22. Black 1 is a so-called 'nose attachment'. White can play only 2 and 4.

Answer to Problem 2

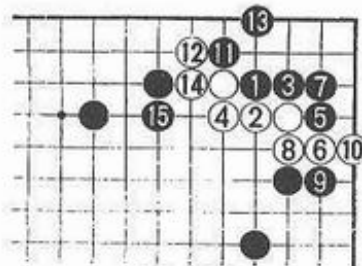
Dia. 23. Black escapes from enemy territory with another nose attachment. If White plays 2 at 5, then Black 4, White 3, Black 'a'.

Answer to Problem 3

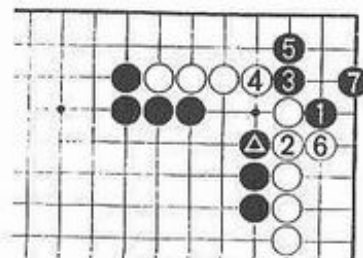
Dia. 24. Black attaches at 1, and the sequence to 15 leaves White eyeless and shaken. This pattern can easily occur in actual play.

Answer to Problem 4

Dia. 25. Black 1 is a rare and beautiful attachment tesuji. There are several variations, but in all of them Black can either break through from his marked stone or live in the corner.



Dia. 24

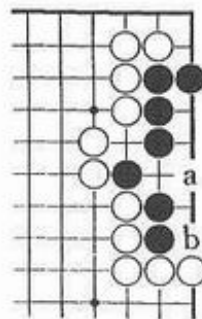


Dia. 25

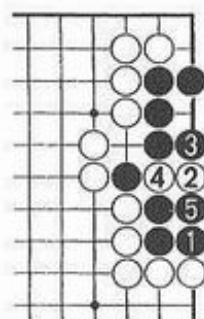
Under the Stones

The highest form of sacrifice technique is playing back into the space from which the sacrificed stones have been removed, i.e. playing 'under the stones'. Practical applications aside, the author will be glad if the reader simply finds this tesuji entertaining, an example of what strange things can happen on the go board. Here are just a few positions, for reference.

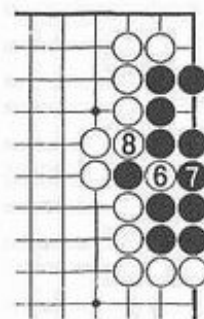
Dia. 1. Black to play and live. Black 'a' would be defeated by White 'b'.



Dia. 1



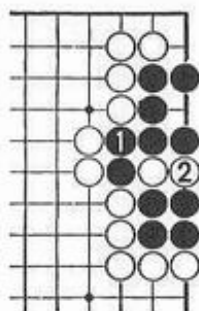
Dia. 2



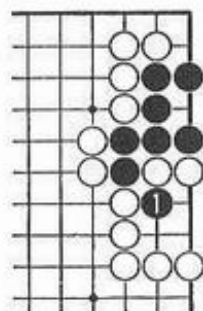
Dia. 3

Dia. 2. Although it does not seem to make sense, Black 1 is the answer. White 2 and 4 follow. After sacrificing these two stones, White can play back under them.

Dia. 3. White 6, Black 7, White 8 and Black is dead. This is not so hard to read out. The funny thing about it is that it is wrong.



Dia. 4



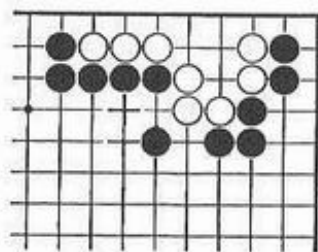
Dia. 5

Dia. 4. Black 7 in the previous diagram looked natural, but Black had a better move at 1 in this diagram. White captures four stones with 2, but this is not necessarily the end. Think beyond this.

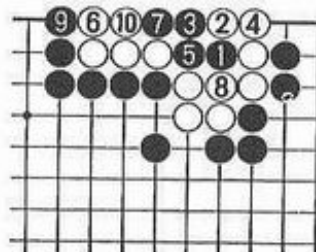
Dia. 5. The position is now as shown, and Black lives by cutting at 1. The reason that moves like this are difficult to see is that one has trouble visualizing the shape of the space left when the captured stones are taken away.

Dia. 6. Black to play and kill.

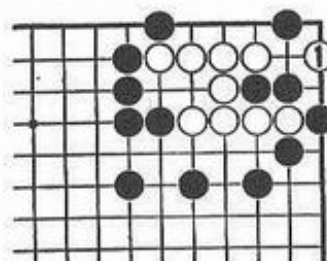
Dia. 7. Black 1 is correct. White 2 etc. are the strongest resistance, but Black 7 paves the way for a tesuji under the stones. Do not hastily conclude that White is alive



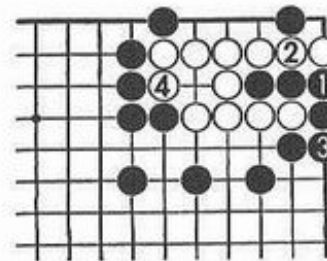
Dia. 6



Dia. 7



Dia. 8



Dia. 9

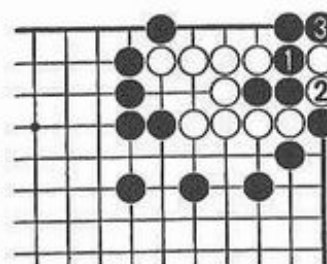
just because he has captured four in a row. Black cuts at 5 and White dies.

Dia. 8. Black to play and kill. White 1 is a crafty move, but Black can still kill White if he reads carefully.

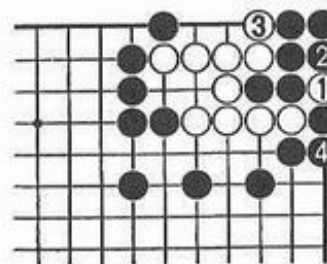
Dia. 9. Does Black think he can kill him by connecting at 1? White lives easily with 2 and 4.

Dia. 10. That leaves only this Black 1. Hopefully Black does not make this move because he has no choice, but because he has read the continuation out to the finish. Black 1 is correct. Black 3 captures two stones.

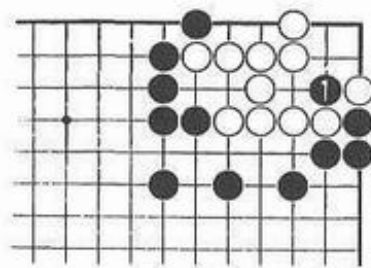
Dia. 11. White dives back in at 1 and joyfully takes six black stones off the board with 5. He seems to have gotten a big profit.



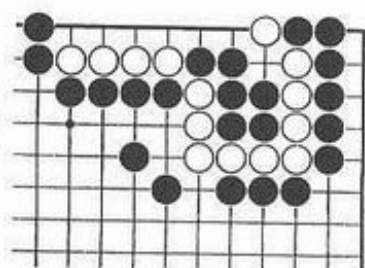
Dia. 10



Dia. 11 5: captures



Dia. 12



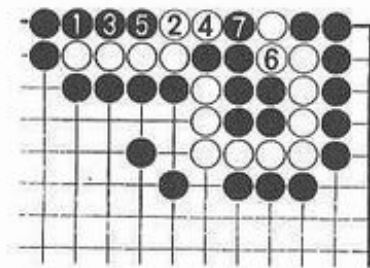
Dia. 13

Dia. 12. But Black cuts 'under the stones' at 1 and White cannot make two eyes. His cry of joy in the last diagram was his swan song.

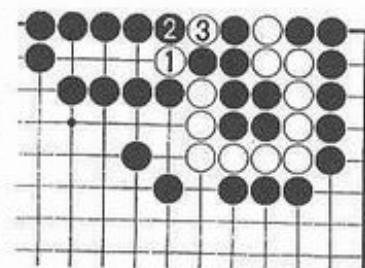
Dia. 13. Black to play and kill (a Kageyama original). White has a good defense up his sleeve, so Black cannot afford to start just anywhere.

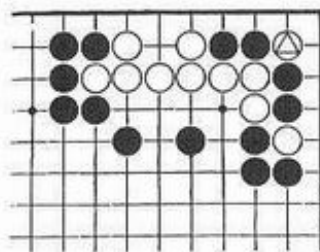
Dia. 14. This Black 1 is a failure. Black wins the capturing race and sweeps six white stones from the board, but —

Dia. 15. White cuts back in at 1 and captures seven black stones, leaving the position shown in the next diagram.

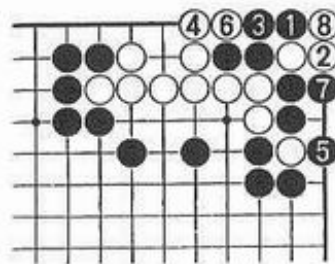


Dia. 14





Dia. 20



Dia. 21

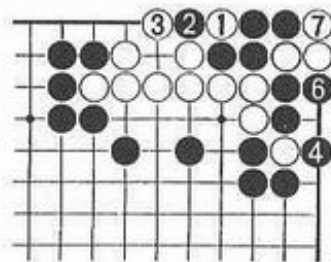
9: cuts under the stones

Dia. 20. Black to play – what result? Black would like to kill White, but this will not be easy. White has cut at a sore spot.

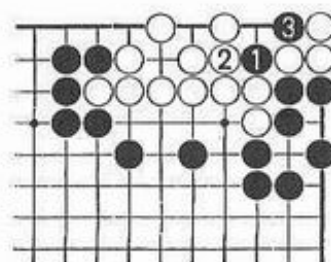
Dia. 21. Black 1 and 3 aim for an under-the-stones tesuji. White 4 looks natural, but is a mistake. Black cuts back in after 8 and White dies.

Dia. 22. White should make the throw-in at 1. If Black concedes him the ko, planning to play under the stones, then unlike Dia. 21 –

Dia. 23. White lives. Black, accordingly, will fight the ko, and that is the correct answer.



Dia. 22 5: takes ko



Dia. 23

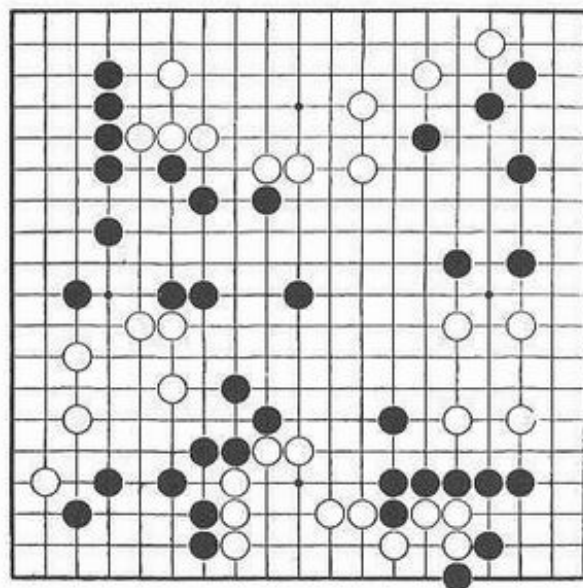
CHAPTER 11

Endgame Pointers

Endgame Pointers

We are approaching the end of our book. The subject is the endgame, which has always tended to be left till the end, and then slighted. Endgame strength has been something that one acquired naturally, without any specific study. In view of the part the endgame plays in deciding the outcome, however, I wonder whether it should really be given such short shrift. At least one should learn the values of commonly appearing endgame moves and, what is more important, the value of sente and gote.

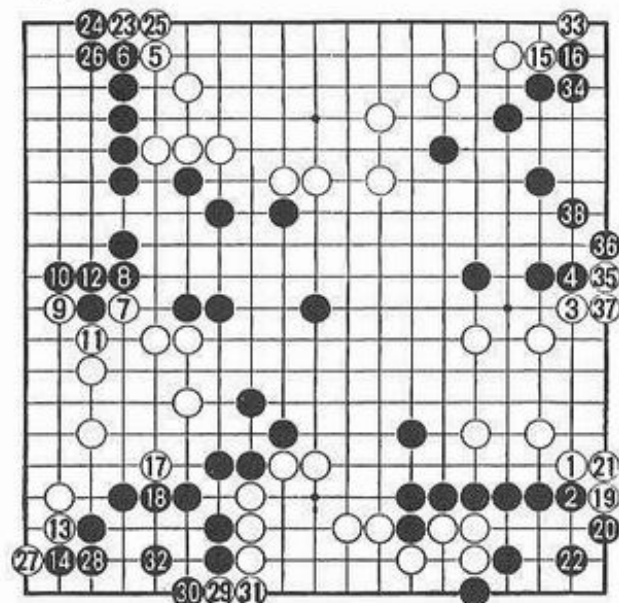
Dia. 1. Black's and White's groups are all stabilized in this five-stone handicap game, and the endgame is



Dia. 1

about to begin. Thickness and thinness are roughly even, so it is just a question of who has more territory. Black seems to have about seventy points, and White about fifty. Black is clearly in the lead, but considering the five-stone handicap, one could say that White has come within reaching distance of him. Perhaps White's greater strength is all there is to it, but might not you, too, make the same dismal plays as Black in the next diagram, never realizing which of them are wrong?

Dia. 2. Let's recount the score after the sequence from White 1 to Black 38. It's hard to believe, but now Black has about sixty points and White seventy. Black has lost thirty points and the lead has been reversed.

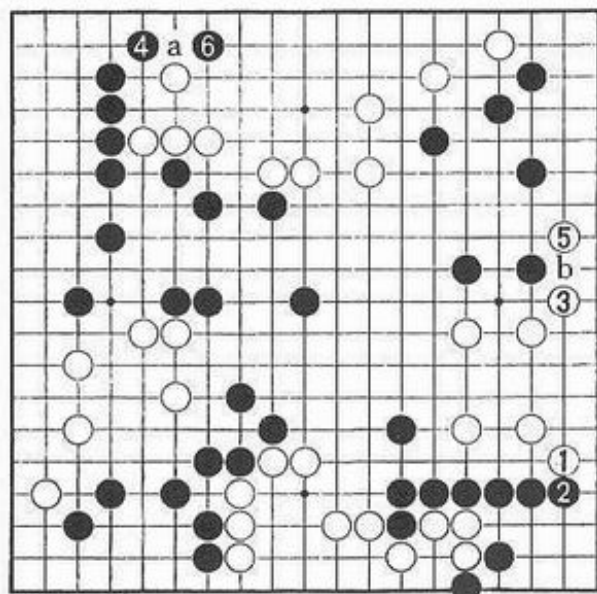


Dia. 2

Black's tragedy is that he cannot arouse himself to his own mistakes in the last diagram. Black 2 may have been unavoidable — if he let White jump in there he would lose his eye space and his group would become weak — but what was the idea of Black 4, 6, 13, and 16? Black was acting as White's servant.

Dia. 3. This is how Black should play. When White makes the diagonal move at 3, Black does likewise with 4 in the upper left corner. If White jumps in at 5, Black does likewise at 6 — share and share alike.

This is how he should play, but when White plays 3, Black does not want to give up the territory he has so carefully surrounded in the upper right. He feels that he cannot afford to let White play 5. He defends. Since he defends, White gets to make the diagonal play at 4.



Dia. 3

Black: 'Once the endgame starts, White always keeps sente and I never get a chance to do anything.'

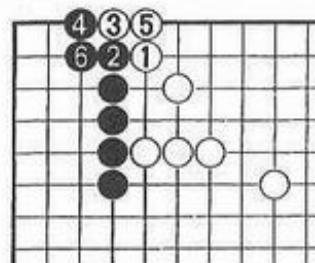
Is Black's complaint the reader's also? 'Strong players are shifty,' the saying goes. Those who would be strong should grasp the way Black shifts with 4 and 6 in Dia. 3.

If White plays 5 at 'a', Black can play 'b' and have gotten the sente move in the upper left corner as well — pretty clever of him.

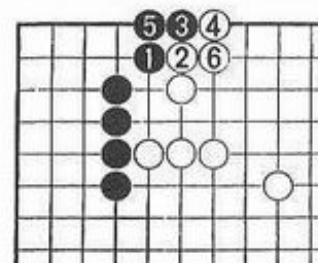
Similarly, Black had no business answering White 13 and 15 in Dia. 2 at 14 and 16. The reason he kept answering White was that he was looking only at the part of the board where White played his last stone. He ought to learn to watch the whole board, and to consider ignoring his opponent's moves, provided the consequences are not too drastic.

Dia. 4. Whether White plays 1 in sente or —

Dia. 5. Black plays 1 in sente is no trifling matter in the endgame. The difference between these diagrams amounts to six points. If Black answers White at five such places he loses $6 \times 5 = 30$ points.



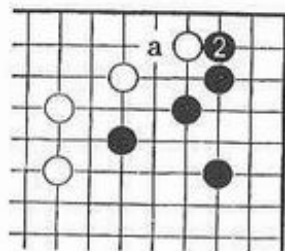
Dia. 4



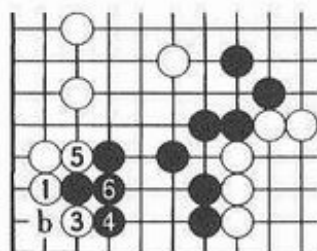
Dia. 5

One may know all this, but the psychology of combat is such that once one thinks one has a lead, one becomes safety-conscious and timid. This is how the enemy catches up. One defends and defends, and the next thing one knows one's lead has vanished, as happened in Dia. 2 and happens frequently on go boards everywhere.

Dia. 6. The upper right corner.



Dia. 6

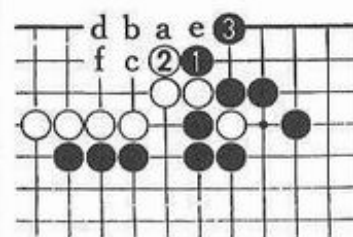


Dia. 7

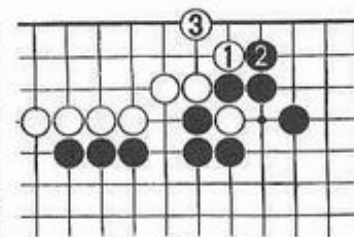
Dia. 7. The lower left corner. Thinking of these two positions together, when White plays 1 in Dia. 7, Black 2 in Dia. 6 is correct. White 1 and Black 2 are the key points, and Black loses both of them to White if he defends against White 1. 'You go your way and I'll go mine,' should be his philosophy.

Suppose White answered Black 2 at 'a'. Black could then answer White 1 in the lower left. White would never be so foolish as to let that happen. Well then, Black should realize that to answer White 1 at 'b' would be just as foolish.

White 3 does have to be answered at Black 4, however. If Black ignored White 3, his whole group would be set adrift. After Black 6 the points 'a' and 'b' are miai. Defending where necessary is as important as not defending where unnecessary.



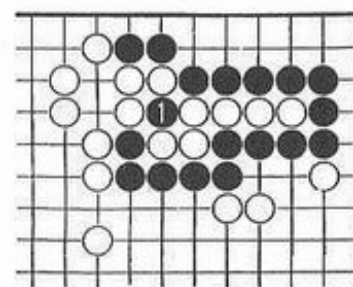
Dia. 8



Dia. 9

Dia. 8. A hane and connection like Black 1 and 3 are often key points in the endgame. Later, when Black hanes at 'a', White cannot block at 'b' without risking Black 'c' and a ko. Usually he has to give way and answer Black 'a' with 'c', followed by Black 'b', White 'd', Black 'e', White 'f'.

Dia. 9. The same can be said about White 1 and 3. The difference between these two diagrams comes out to be fourteen points, which is quite large. The way to calculate such differences is to count the number of points by which the territories become larger or smaller. The amount is seven points for both Black and White in this case, totaling fourteen. The reason that pro-

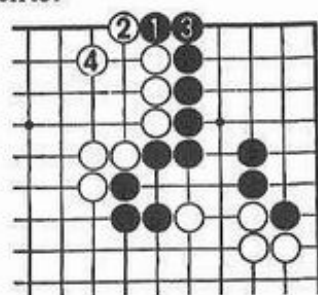


Dia. 10

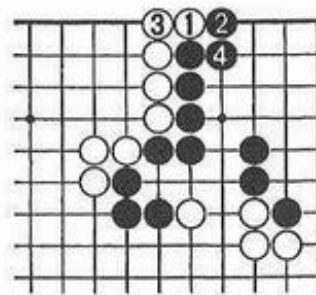
fessionals ignore large-looking places in the center and pick away at the edges of the board is that that is where the largest moves tend to be. For example, Black 1 in Dia. 10 is worth twelve points. Black 1 in Dia. 8 is bigger.

Dias. 8, 9, and 10 all showed moves that were gote for either side, but sente moves come first in the endgame. This may be sad news to those who lust to make capturing plays like Black 1 in Dia. 10.

Dia. 11. (4 points in double sente) The hane and connection on the edge at 1 and 3 are moves that one would like to play even in the middle game. Provided White 4 is large enough to be necessary, Black keeps sente.



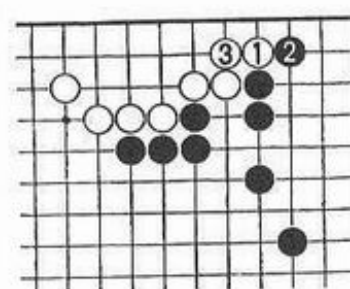
Dia. 11



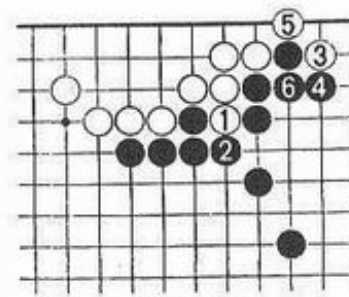
Dia. 12

Dia. 12. If White gets to play 1 and 3 first and Black cannot omit 4, White keeps sente. Either side, that is, can play in sente, and the difference is four points. Who gets here first is a big question. Four points may not seem like much, but if you recall that it amounts to roughly the komi in an even game, you may be able to understand why professionals attach such importance to these points.

The difficulty is timing. In the middle game Black (or White in Dia. 11) is not bound to answer at 2. By the endgame, however, both sides should be scrambling to be first to make the hane.



Dia. 13



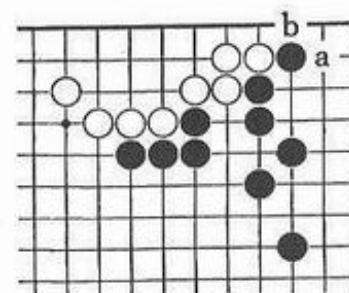
Dia. 14

Dia. 13. White 1 and 3, another hane and connection, are gote, but they conceal a further tesuji.

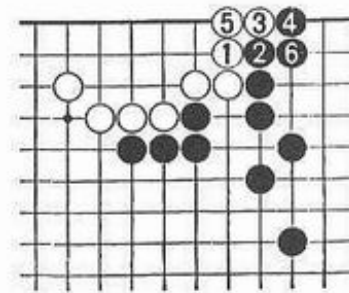
Dia. 14. The hidden tesuji is the clamp at White 3. Black 4 at 5 would lead to a disaster, White cutting at 6, so Black has to play 4 and 6. White keeps sente. One of the constant questions in the endgame is whether clamping plays like this work or not.

Dia. 15. Here White 'a' would fail (Black 'b').

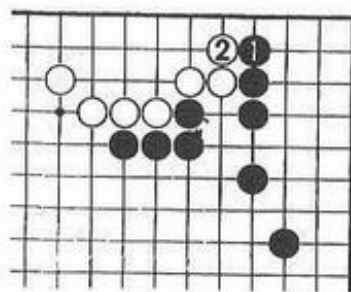
Dia. 16. In such cases White should play 1 to 6 in sente.



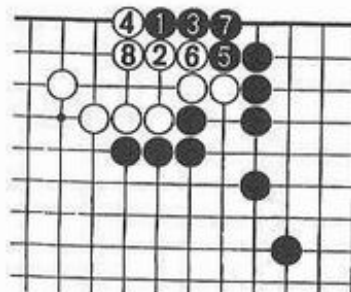
Dia. 15



Dia. 16



Dia. 17



Dia. 18

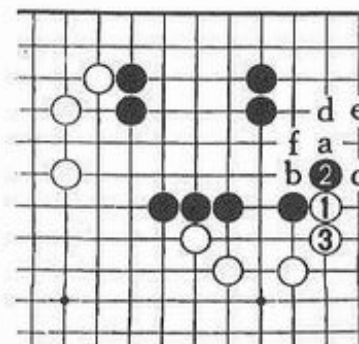
Dia. 17. From Black's point of view the descent at 1 is correct, even if gote. If White answers at 2, then Black has stopped his hane and connection in sente. If White ignores Black 1, then Black has the next diagram.

Dia. 18. Black can play the nine-point monkey jump in sente. This is big.

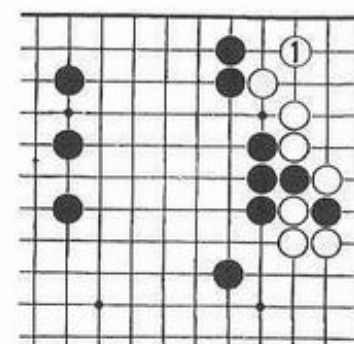
Dia. 19. (next page) White will often attach at 1 and draw back with 3 early in the endgame. These are good moves for strengthening his position on the side, and they also leave him the pleasure of clamping at 'a' later. White can play 'a', Black 'b', White 'c', Black 'd' in sente, and if he likes he can keep on with 'e' etc., while Black watches his territory disappear at a fast rate. If Black plays 4 at 'f' to prevent this, White 1 and 3 become sente.

Dia. 20. Here is one final endgame position. White 1 is played partly, of course, to keep Black from jumping in to the same point.

Dia. 21. But White is also aiming at 2 etc., which makes Black's expanding at 1 meaningless. If the ladder is unfavorable, White can play a ladder block, then 2.

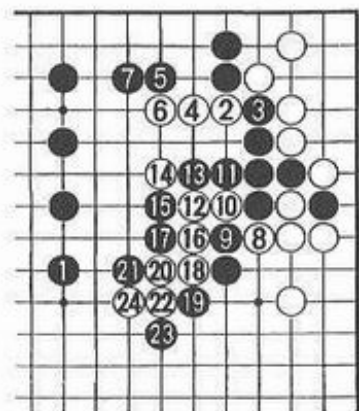


Dia 19

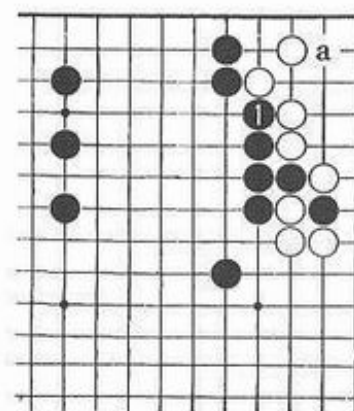


Dia. 20

Dia. 22. Black 1 seems lukewarm, but it is the proper move, and furthermore it threatens a surprising invasion of the corner. Thickness and thinness, as exemplified by Black 1 in this diagram and the last, are also important in the endgame. The ideal move would be one that was thick, sente, and large in absolute value.



Dia. 21



Dia. 22

Appendix

Game Commentary: Beating the Meijin

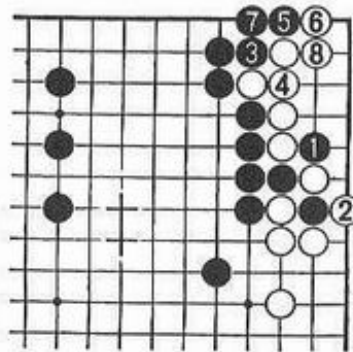
White: Rin Kaiho, Meijin

Black: Toshiro Kageyama, 6-dan

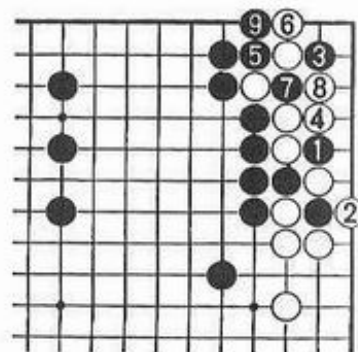
Prime Minister's Cup, semifinal round

Komi: 4½ points

Dia. 23. Given sente with black, most players would probably play the sequence from 1 to 8, which is neither very clumsy nor very skillful.

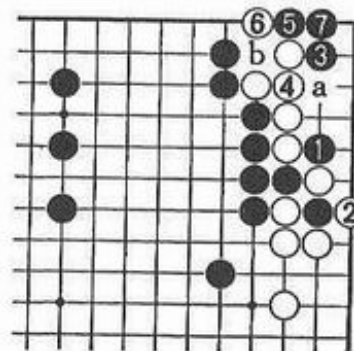


Dia. 23



Dia. 24.

Dia. 24. The skillful move, provided it is backed up by reading, is the attachment at Black 3. If White resists with 4 etc. Black gets a painless ko and certain profit.



Dia. 25

Dia. 25. If White connects with 4, he has no good answer to Black 5 and 7. If he plays 4 at 5 or 7 he loses to Black 'a'. If he plays 4 at 'a', Black 'b' means a link-up or a ko, either of which is fine with Black. Black 3 is a beautifully contrived tesuji.

Experiences like the following are what make it impossible to stop playing go. The year was 1965. (I am having to dip back into the past a bit.) I had advanced to the semifinals of the Prime Minister's Cup Tournament,* and in the semifinal game I scored the upset of my life by beating the current Meijin, Rin Kaiho. Even now the memory is so intoxicating that I am embarrassed to think what this commentary is going to sound like, but I don't care. This game is one of my lifetime masterpieces. By all means, read on!

During the days before this game a number of people asked me about my mental attitude. I could only answer truthfully that I thought there was no question about who would win; I was just going to try not to lose too disgracefully. I had not quite, however, given up all hope. I had made a fairly good record using an all-out escape-or-die strategy with black, so I was thinking that if I got black, perhaps –

Still, I could not match the Meijin in either skill, stamina, or spirit. The only place where I could compete with him on equal terms was in guessing even or odd

* also called the Kodansha Tournament

correctly to see who took black and who white. I decided, therefore, to gamble everything on this guess, and spent my days and nights feverishly working out black openings. This was my one chance. I was resigned to losing if I drew white.

Figure 1. (1 – 38)

The Meijin grasped a handful of stones and I called 'even'. I doubt that I can describe my feelings at guessing right and getting black, but I remember being in very high spirits and thinking to myself, 'All right, Rin, look out!'

It would have been a mistake, however, to warn the Meijin by revealing my inward state. I tried to hint that I viewed this as a sort of even teaching game that I was receiving from him. I played quickly, not taking any time to think, as if in a lightning game. This show of apathy – why think when I'm bound to lose? – was intended to put White off his guard and set him up for a swift blow from behind. I wonder how my boardside behavior was interpreted by the young Meijin. I have no way of telling, but on the board itself I was steaming full ahead.

Twice, at 5 and 23, I approached the enemy's corners instead of closing my own. Twice, at 7 and 25, I made one-space pincers – one all-out move after another.

Black 31 was my original invention. It was particularly good in this opening, since it gave me the ideal play at Black 33 on the right side. My research was being well rewarded, and the opening was unfolding according to plan. This was my lucky day.

If I had paused after 34 to defend the right side I might have fallen behind. My hand flew to Black 35 in the upper left corner. I was prepared and eager to take

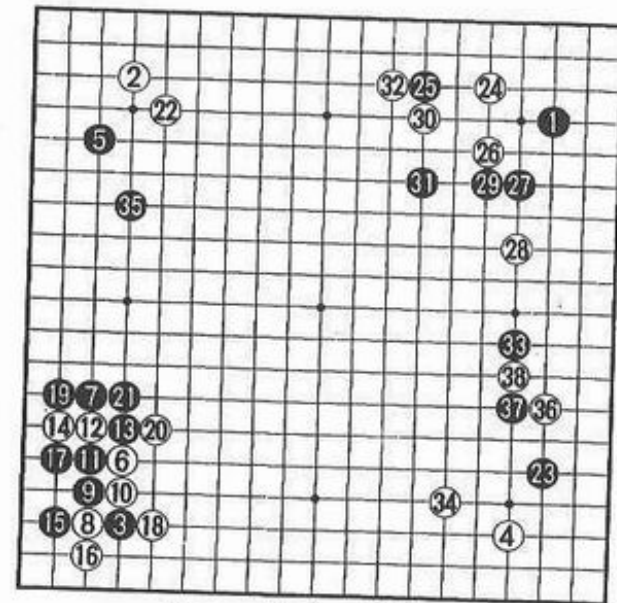


Figure 1 (1 – 38)

risks. I was determined to hold the initiative at all costs. This, I believed, was my only chance to win. Would it work?

White came bursting in at 36. Well, what's an invasion? How can you play go if you are afraid of invasions? Black 37 was the automatic response. The thinking would begin after it.

White 38 was a mistake by the Meijin. He undoubtedly played it counting on the ladder shown in the next figure, but the post-mortem showed that White 38 should have been an extension directly above 36, followed by Black 38 and another white extension at the right of 33.

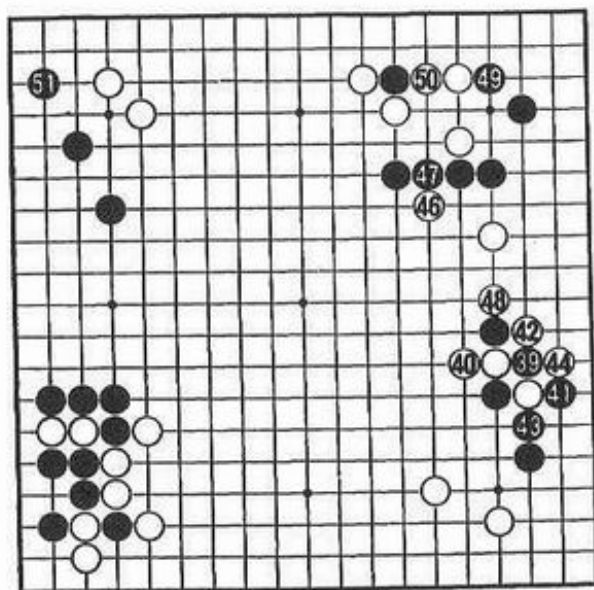


Figure 2 (39 - 51)

45: connects

Figure 2 (39 - 51)

White 46 was a sharp move, since it set up the ladder at 48. The natural thing to do at Black 47 would be to grip White 42 and settle for an exchange, but White 47 would have been just too good to allow. Besides, connecting at 47 made White 46 a bad move of the unmistakable 'raw peep' variety. If White was going to burden himself with such a loss, I was quite happy to let him have the ladder at 48 as he wished.

Black 49 was absolute, both for stabilizing my own group and for attacking White's. Since White defended firmly at 50, I had sente and stayed out in front by seizing the profit at 51.

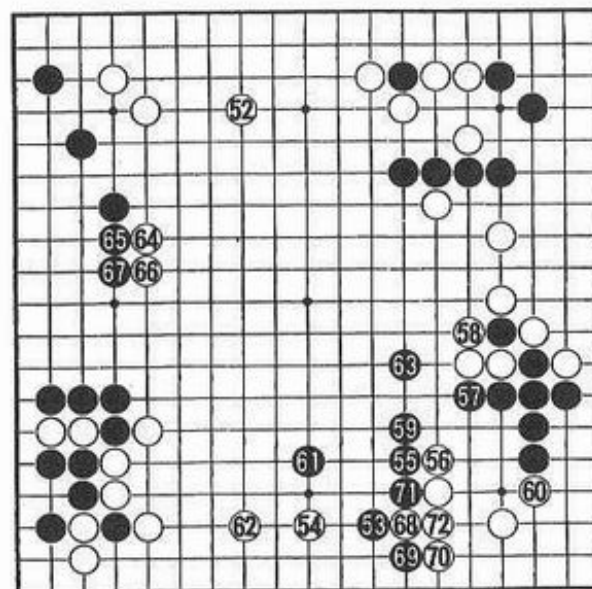


Figure 3 (52 - 72)

Figure 3 (52 - 72)

White could not help defending at 52. If he did not, Black 52 would hurt badly. Thus I got the last large opening point at Black 53, pressing in on the white corner group. Whatever one might say, there is no room to doubt the fact that the opening had been a success for Black. Even Yasunaga, my old instructor, who is usually so critical of openings, had no complaints about my play in this game when I showed it to him later.

At Black 63 I was tempted to run in to 70, but after White's contact reply at 72 and my extension to the right of 70 I was afraid White might be able to pull something off. Pull what off? The Meijin and I went through the variations after the game, but the more we sought, the more trouble we had finding anything good

for White. In fact, our conclusion was that had Black run into the corner like this. White would have been in serious trouble. I had been afraid without cause. This was my amateurishness showing through.

White 64 and 66 on the previous page were two forthright forcing moves. An amateur would be reluctant to play them, but to enter any more deeply would be to invite an overwhelming attack, while doing nothing would let Black expand on a large scale two points to the right of 64, after which he could not be forced.

Figure 4 (73 – 85)

Black 73 took profit and attacked, sending White running out into the center at 74, whereupon Black 75 obstructed his linkage in the upper left. All was going well. So far I had been following my strategy of acting as if I thought I had no chance of winning, playing each move as quickly as possible, but with this big a lead I decided that I had ample chances, so I sat up and from around Black 77 onwards took my time and played in earnest.

Yasunaga: 'Black 77 lacked speed; it was gote. Instead of it you might have peeped at the left of 78. If White connected, you could halt him in the center. A contact play on the handicap point at the left of 76 looks possible.'

Yasunaga's criticisms are invariably astute and contain much useful information.

White 80 hints at the Meijin's self-confidence. Even the most conservative estimate showed me with a good ten-point lead on the board. Did he really think he could overtake me with such a slow move? His obvious con-

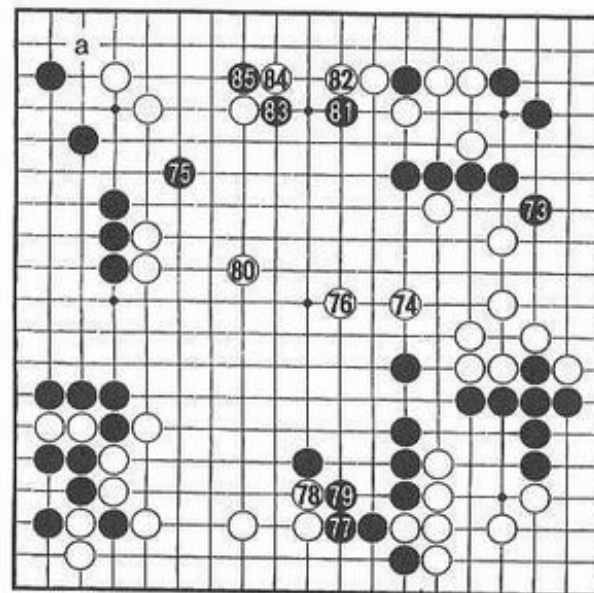


Figure 4 (73 – 85)

fidence that he could made me begin to doubt the safety of my ten-point lead. I began to feel the way the weaker player in a four- or five-stone handicap game feels. I was falling under the influence of the aura of the Meijin. His already-large body seemed to grow in size before me. This was dangerous.

The ordinary idea at Black 83 would have been to make the diagonal play at 'a' and get quickly into an easy hane-and-connection endgame (my best kind), but that is not the sort of thing one does against the Meijin. Determined to show my courage and not turn tail, I crosscut with Black 83 and 85.

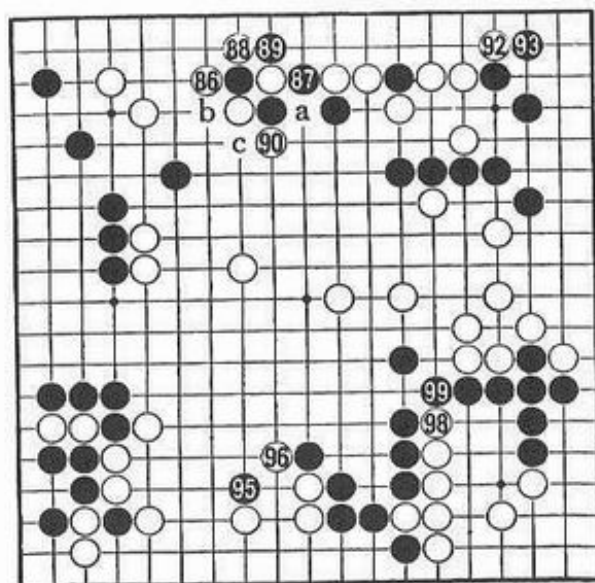


Figure 5 (86 – 100)

91, 94, 97 and 100: take ko

Figure 5 (86 – 100)

If White had played 86 at 'a', then Black 'b', White 90, Black 'c' would have started a ko. We investigated this, too, after the game but could find no good way for White to play.

I was all ready with what I thought was a good ko threat at Black 95, but White 96 stung sharply. Even now it makes me shudder. There I was, creating difficulties on my own. I was trying too hard. If I had lost, Black 95 would have been the game-losing move.

Figure 6 (101 – 112)

I thought for a long time before playing Black 5 and 9. I was still feeling the sting of White 96. What I was thinking about at 9 was playing Black 'a', having White

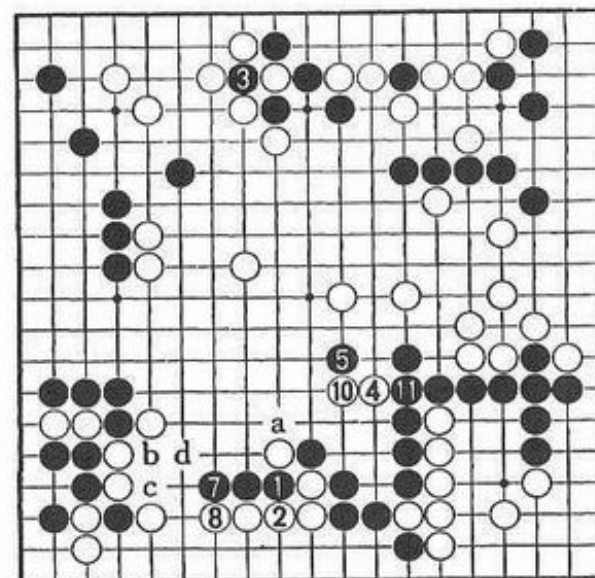


Figure 6 (101 – 112)

6, 9, and 12: take ko

end the ko, then playing Black 'b', White 'c', Black 'd'. The exchange of 4 for 5 would become a large gift from White. This looked attractive, but when I counted I found it left me with no lead at all – probably with a lost game. Thus I had to reopen the ko and allow myself to be forced to connect at 11 by White 10.

At this point I was starting to lose heart. I was running out of ko threats, and the more I played on the lower side, the more my losses there seemed to mount. So much for my 'best game', I was thinking. All I could see was that if I let White win the ko on the upper side the game would be over, so I put all my energy into that ko fight. The memory gives me pleasure now.

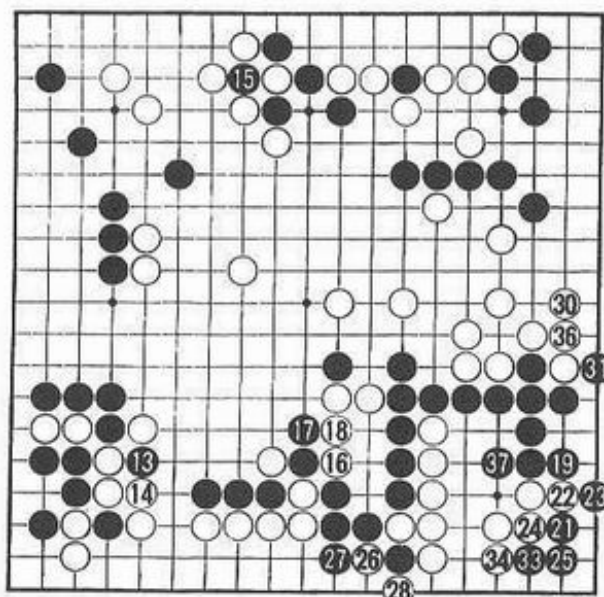


Figure 7 (113 - 138)
20, 29, 32, 35, and 38: take ko

Figure 7 (113 - 138)

White's cut at 16 brought the life and death of my whole large group in the lower right into question, but taking the ko with White 20 was an unusual slip by the Meijin. If he had blocked at 22 he would have had quite a hopeful game. Even Meijins are human enough to make mistakes through overconfidence. Could I punish him for his slip? Indeed I could; Black 21 to 25 both gave me an eye and reduced his territory. After being cut to pieces on the lower side. I had recouped my losses at one stroke. I returned to the ko at Black 29 with a handsome profit taken in the lower right corner. At Black 31 and 37 I refused to give an inch. One weak move here, and -

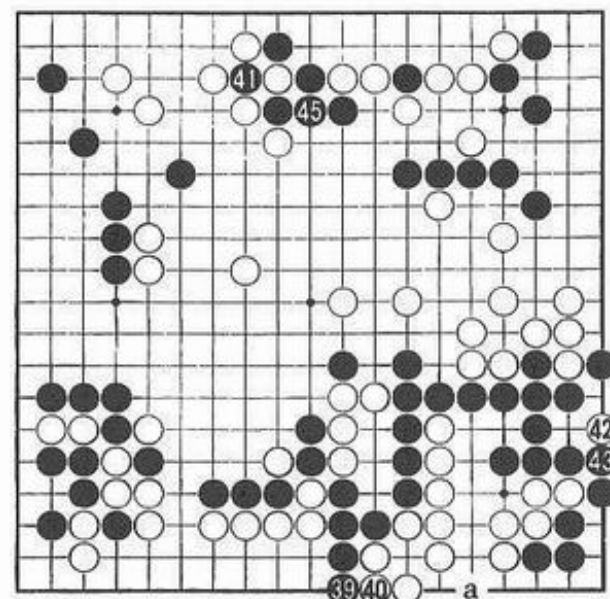


Figure 8 (139 - 145)
44: takes ko

Figure 8 (139 - 145)

The ko fight continued desperately up to White 44, but there it had to stop. Starting with Black 'a', I had three ko threats against White's group, but he also had three against mine. After these were gone I would have to seek my ko threats elsewhere, but nothing on the board seemed very impressive. I was standing on the brink of defeat. My last resource was to connect at Black 45. This was humiliating, but it could not be helped, for if White captured here the game would be over. Usually one is losing when one has to make a move like this, but here I was lucky because Black 45 worked out rather well.

Figure 9 (146 – 169)

I had thought that it would not be feasible for White to split me up with 46, but there he came anyway. Perhaps he was getting desperate. I did not want to make the 49 – 50 exchange, since it cost me the potential my captured stone had possessed, but I could not find any way to save myself without it, although I looked quite hard.

White's group would not have died if he had not played 60. The reason he did not play 60 at, say, 61 was that he did not want to see me cut at 63, start a ko, then use moves attacking his upper right group as ko threats. I bravely started the ko with Black 63 anyway.

If White had connected the ko after Black 65, Black 66 would have given me ample assurance of victory. That shows how far the balance had tipped in my favor.

I put more time into Black 69 than into any other move of the game. I did not think my upper right corner would die even if I left it, but my opponent was the Meijin. It was his ko threat at White 68 that I was proposing to ignore. If my group lived, I would have a sure win, but if it died, I would have a sure loss. This was where the road branched toward victory or defeat. Would the Meijin play an ineffective ko threat? Was there some thunderbolt that surpassed my reading hidden here, waiting to hurl me from the pinnacle of bliss to the depths of despair?

If I answered White 68, however, there would be more such ko threats to follow. White would have at least seven or eight in this corner alone. That was too many. All I could do was read and read again, checking the status of the upper right corner. White to play, Black lives.

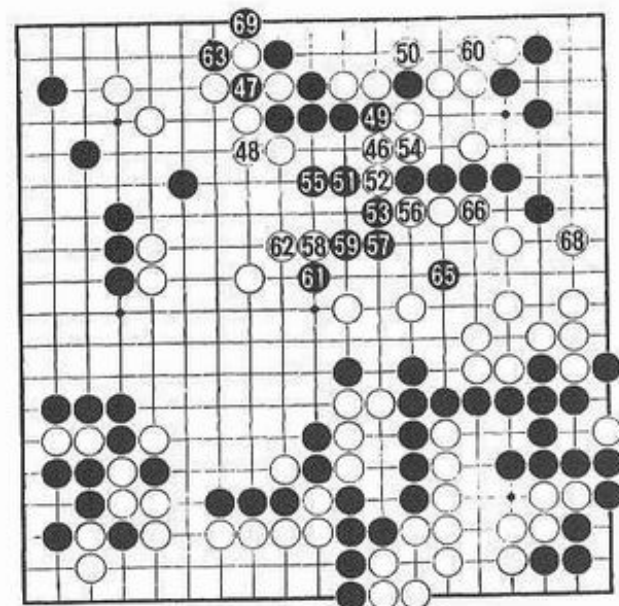


Figure 9 (146 – 169)

64 and 67: take ko

I covered every possibility, tesuji and non-tesuji alike. It was all right. No bizarre surprises were lurking for me. I had read out everything. My group could not be killed unconditionally – I was absolutely certain.

Now that I was sure, the doubt and anguish I had felt began to seem a bit silly. What had I been frightened of? It had just been a reading problem; that was all. My opponent did not enter into it. Black 69 was played and the game was settled. I was on my way into the final round against Otake. (Unfortunately, my miracle was not repeated. Otake beat me.)

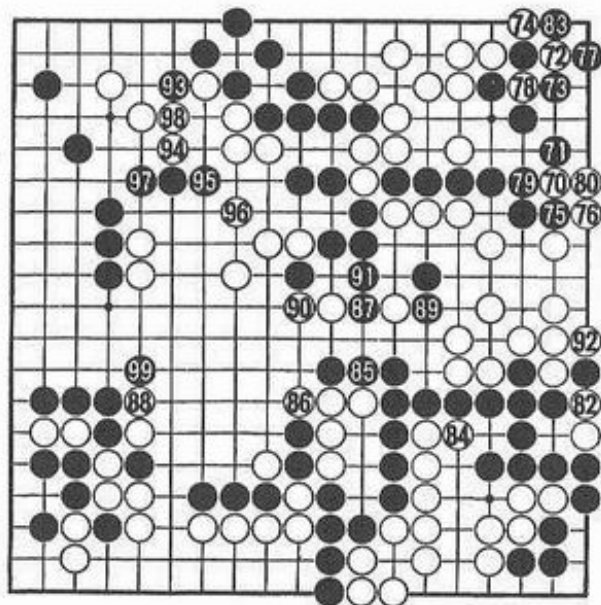


Figure 10 (170 – 199)
81: takes ko

Figure 10 (170 – 199)

My reading had not been amiss. The corner became a ko, but I had plenty of local ko threats, so the outcome was a foregone conclusion. The margin was so wide that even tenacious Rin had to offer an early resignation.

As soon as he had done so, he began to tell me his thoughts about the game. He was twenty-three years old at the time, and as Meijin, it was absurd for him to lose to a weak opponent like me. He could have been excused for stalking out of the room, but he sat unflinching, discussing only the pros and cons of various moves. Not many could have matched his behavior. One sensed unfathomable depths of maturity in this young man.

Subsequent moves omitted. Black wins by resignation.

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